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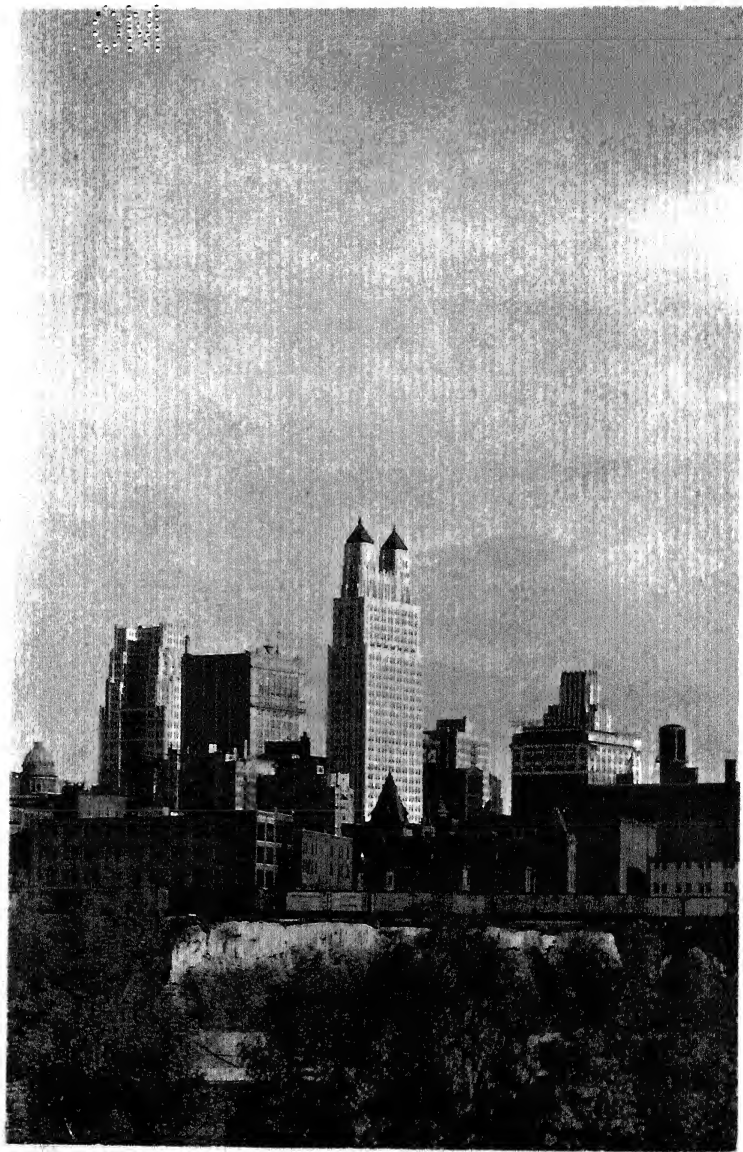
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THERE IS NO LIMIT:
ARCHITECTURE AND SCULPTURE
IN KANSAS CITY



Hoit, Price & Barnes, architects

The Fidelity Bank Building, occupying the central position in the above picture, is built on the site of the old Federal Building where President Cleveland delivered his memorable address, in 1887

THERE IS NO LIMIT:
ARCHITECTURE AND SCULPTURE
IN KANSAS CITY

By
GILES CARROLL MITCHELL

With Illustrations

BROWN-WHITE COMPANY
KANSAS CITY 1934

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Dedicated to

Hoit, Price & Barnes,

*who furnished the architectural services
for the three most lofty buildings
in Missouri*

and

*who gave to the author his first opportunity
to participate in the architectural
life of Kansas City.*

PREFACE

In writing this book concerning the men and incidents that associate themselves with the better examples of architecture and sculpture in Kansas City, I found it impossible to include more than a small part of the story of architecture and sculpture in this city. The many beautiful homes and churches make the subject a broad one. It is unlikely that any two people would make exactly the same selection. In this book, I have merely pointed out certain buildings and sculptures that have strongly appealed to me, and have attempted to relate the most significant historical facts associated with them.

The illustrations were made by the Meriden Gravure Company, Meriden, Connecticut, from photographs taken by Kansas City photographers. I wish to thank: the Anderson Photo Company for the use of the pictures of the Saint-Gaudens Eagle, and the Union Station; the Commercial Photo Company for the use of the pictures of the Fidelity Bank Building, the Scout, the Valley Forge statue of Washington, the Pioneer Mother, and the Greek Lion; the Ortho Photo Company for the use of the picture of the Nelson Gallery of Art; and Tyner & Murphy for the use of the picture of the Telephone Building. I wish to thank M. Dwight Brown for the use of his drawing of the Independence Court-house, Earl W. Allen for the use of his drawing of the George B. Longan Residence, and the Honorable Harry S. Truman, Thomas Wight, and Charles Keck

for permission to use as an illustration, the preliminary sketch model for the Jackson Monument.

It is a pleasure to acknowledge the generous assistance given me during the preparation of this book. I wish to thank those who so kindly have furnished me with information: Frederick J. Adams, a present member of the firm of McKim, Mead & White; Earl W. Allen; Alfred E. Barnes; Phil C. Beam; Chief Standing Bear; R. P. Combs; Mrs. George Elliott Curtis; Cyrus E. Dallin; Paul Gardner; F. C. Gunn; Henry F. Hoit; Jarvis Hunt; Charles Keck; Arthur S. Keene; Joseph M. Kellogg; Frederick MacMonnies; Joseph Meinrath; Mrs. Gilmer Meriwether; Howard N. Monnett; Charles Moore; E. W. Moore; Edwin M. Price; A. Phinister Proctor; Gisela Richter; F. L. Huber; Homer Saint-Gaudens; Mrs. Louis Saint-Gaudens; Mrs. Henry M. Shrady; Edward W. Tanner; Miss Erdmuthe von Unwerth; Thomas Wight; and Sydney Wood. The American Institute of Architects, the Kansas City Public Library, and the Kansas City Star have been invaluable.

I am very grateful to Minna K. Powell, Purd B. Wright, M. Dwight Brown, and the many others who have expressed a sincere interest in the undertaking.

I am greatly indebted to my uncle, Professor U. G. Mitchell, University of Kansas, who read a large part of the manuscript, made valuable revisions in the text, and was very generous with criticisms.

G. C. M.

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THERE IS NO LIMIT:
ARCHITECTURE AND SCULPTURE
IN KANSAS CITY

There was intense excitement in Kansas City on the morning of October 13th, 1887. The President of the United States was coming—the first President ever to visit Kansas City. Visitors were arriving from points hundreds of miles away. Nothing like it had happened before.

Everybody in town had looked forward for weeks to the afternoon when they might hear the chief executive of the United States speak at the Federal Building. So they ate their breakfasts early and stationed themselves at the intersection of Ninth and Walnut Streets.

There they formed a line along the fence that enclosed the federal property. Opposite the west entrance from which the President would step forth, a new building had been started. The first floor and the horizontal framework of the second floor served the purpose of a grandstand. Positions in the windows and on the roofs of nearby buildings became the objectives of the more active.

During the morning quite a few women took their places with the men. However, by noon, damaged hats, bruised faces, and misshapen bustles prompted a large number of the ladies to return home.

Their places were quickly taken by farmers who had left their fall work, by merchants who had closed

their stores, and by laborers who had been given a half holiday.

Each person was reduced to a surprisingly small compass. Some fifty who fainted or were injured were borne along over one another's heads to the fenced enclosure, lifted over the wire to the waiting soldiers, and taken to the basement for safety and treatment.

A continuous murmur arose from the multitude that had increased finally to fifty thousand patriotic citizens.

Public interest first had been directed to this corner in 1879 when it had been selected by the United States Government as the site for the Federal Building that was to furnish space for the Post Office, Courts, Customs, and other departments of the government.

In 1883 public spirited citizens had raised a thousand dollars to purchase a bell for the clock tower in time to ring in the New Year of 1884. As this bell tolled three o'clock, on October 13th, 1887, word was received that the President was approaching.

A great cheer rang out. All signs of care disappeared from the tired faces. The band played "Hail to the Chief," ending with a big flourish, but the President failed to appear. Disconcertedly the band replayed the carefully selected number. As the music ceased the second time, the portly figure of Grover Cleveland emerged from the Federal Building and faced his wildly cheering audience.

Mrs. Cleveland stepped through the entrance and took a seat at the right of the President. The first lady of the land listened attentively to the message.

An audience of fifty thousand is enough to inspire any speaker, and the President must have been moved greatly by the sympathetic response of his audience. His voice stirred the vast assemblage. He spoke of the resources and the progress that had been made by "this wonderful city on Missouri's western border . . . THERE IS NO LIMIT to what a community living in such a place, and actuated by such a spirit . . . can do."

Following the President's address, marching processions passed in review. When the last delegation had disappeared, the President withdrew to the rear of the post office, entered his carriage, and, mounted policemen making way for their carriages, the great man and his escort departed.¹

Better informed than his audience, the President could visualize more completely the transformation that would substantiate this prophecy. The week before, he had been in Chicago. There he had observed with interest the first reported skeleton steel structure² in the world. Built three years before as a ten-story building, it was, at that time, the tallest structure in the United States. The structural

¹ The author presents this description after reading *The Kansas City Star* for October 13th, 1887.

² The Home Insurance Building. See appendix, p. 154.

frame of steel and iron rested on a granite base at approximately the first story level. His attention also had been called to a new project then under way. Holabird and Roche, architects, had designed a new building³ thirteen stories high. It would be taller than any other office building in the country. It would be constructed of cast iron columns, steel beams and girders, with screen walls of masonry, and for the first time in history the enclosing walls would be built simultaneously at the various story heights. Cleveland foresaw that it was only a matter of time until structures of such advanced construction would be built in Kansas City.

It is concerning the progress of architecture and sculpture here, together with a few comments on the men and incidents that associate themselves with some of the better examples of architecture and sculpture in Kansas City that this book is written. President Cleveland embraced all activities in his address. However, viewing our modern skyscrapers, we appreciate to the fullest extent the significance of Grover Cleveland's words "THERE IS NO LIMIT."

³ The Tacoma Building. See appendix, p. 154.

CHAPTER II THE ERA OF THE EIGHTIES

It is very difficult for anyone less than sixty years of age to reconstruct the mental attitude and the perspective of vision prevailing in Kansas City fifty years ago. It is not easy for the average man or woman of today to comprehend a Kansas City with only a third of its present population, with horses in place of motors, streets at night without the illumination of electricity, homes without radios or other modern conveniences. The then existing knowledge concerning the use of steel did not permit architects to design the great structures we have today.

The decade of the eighties was not an era of particular political significance. New York witnessed in 1883 the opening of the Brooklyn Bridge, and Chicago, in 1886, a long remembered anarchist riot.

In 1880, Kansas City had become a community of sixty-three thousand people. The city had been chartered only twenty-seven years before and its growth had been rapid. During this quick development, the people had given scant attention to making their surroundings beautiful.

Every enterprise had been struggling to establish itself, making it important that the profits be re-invested in a larger stock of goods, and expansion of the business. The appearance of most commercial buildings had been improved only as much as com-

petition made it necessary. Working people had demanded little in the way of sanitation or comfort.

The city upon which we focus our attention little resembled the Kansas City with which we are acquainted. Most business was conducted in a section located between the Missouri River and Ninth Street.

Cable cars in pairs whipped around corners. In the front car, an operator worked a device that gripped a cable moving midway between the rails. The car started and stopped with mischievous suddenness. In the winter the open cars provided still less comfort. Then the stout gripman wore apparel made of fur—coat, cap, and gloves, large ones—and from a distance he resembled a well fed bear.

When a telephone subscriber put through a call to Topeka or Leavenworth the telephone company sent a boy over at once to collect the quarter. For himself, "Chief" Charles Day picked out a number that was considerably larger than that of any of the general subscribers and an easy one to remember. His number was six hundred. The service was greatly inferior to that with which we are accustomed, but scarcely justified one amusing incident that was recorded at the telephone company. The particulars relate that the White Elephant Saloon's proprietor, with drawn revolver, suddenly charged into the operating room one day. He threatened to shoot up the office and demanded of the operators, boys at that time, more prompt and accurate service.¹

¹ This is as described in the *Telephone Experiences of Charles B. Day* as told to E. T. Mahood in January, 1933, a copy of which is in the writer's possession.

During the decade of the eighties, the population of Kansas City more than doubled. People began to accumulate profits and to think about spending it to make their environment attractive, orderly, and permanent. It may be that it was only pride beginning to assert itself; but the writer is more inclined to consider it a natural manifestation of the eternal yearning of the human soul for something more beautiful.

In fulfillment of this new desire, there arrived men trained to direct work that would create order and beauty. Architects, to be sure, draw plans for buildings, but by the instincts of their craft they are always encouraging the owner to incorporate more beauty in the design, a better quality of materials, and a higher standard of workmanship, all of which are essential to produce a harmonious result.

There were a few architects who had arrived and were establishing themselves at the beginning of the decade. Among these were Asa Beebe Cross and Bertram August von Unwerth.

Mr. Cross² was born December 9th, 1828, at Camden, New Jersey. Twice when a young man, he sailed around the world on ships that belonged to his uncle. He had many exciting experiences, including a shipwreck not far from the region of Patagonia. He passed on his memories of these adventures to his grandsons, Alfred and Asa Barnes.³

² The information concerning Mr. Cross was furnished to the author by his grandson, Alfred E. Barnes, member of the architectural firm of Hoit, Price & Barnes.

³ Asa Barnes, while a member of the firm of Holden, Ferris & Barnes, shared in the architectural services for the building for the Kansas City Country Club, and the City Bank Building. He is now engaged in building management in Phoenix, Arizona.

Mr. Cross received his early training in architecture in the office of John Johnstone in St. Louis. In 1857 he came to Kansas City to practice architecture. He became the architect for many buildings. Some of the most outstanding of these were the Wornall house, 1858, the Keith and Perry Building, 1887, and the Courthouse, 1892.

Mr. Cross and William E. Taylor furnished the architectural services for the Union Depot that preceded the present Union Station. This partnership planned many depots, including one at Denver. Mr. Taylor was a civil engineer and is known to have designed more than twenty-five railway bridges.

Mr. Cross was a short man and usually wore a long frock coat and black hat. He had a jovial disposition. He was known as a safe man, because when he figured the stress and load on a member, he used a large factor of safety.

Mr. von Unwerth⁴ was born in Neisse, Silesia, Germany, in 1838 and came to the United States in 1870. He lived in New York three years, and in Chicago four years, before coming to Kansas City in 1877. During the thirty years that followed, he made drawings for many store buildings, residences, and churches, including the old Immanuel Lutheran Church at Sixteenth and Cherry Streets.

In 1887, one of the earliest architectural firms in the United States opened a branch office in Kansas City. It had been organized in Boston in 1866.

⁴ This information was furnished the author by Miss Erdmuthe von Unwerth, teacher of mathematics and German at Central High School, Kansas City, Missouri.

William R. Ware and Henry Van Brunt had entered into a partnership for the general practice of architecture. They were both talented men and very successful in their practice. A notable example of their work was the drawings for the Memorial Hall at Harvard University.

In 1868 Frank M. Howe went to work for the firm, and when William R. Ware left the firm to take the chair of architecture at Columbia University, the firm name became Van Brunt & Howe. It was this partnership that opened an office in Kansas City, continuing for a time the office in Boston. During their partnership, they did the architectural work for the Cambridge Public Library, various stations for the Union Pacific Railway, the Electricity Building at the Chicago World's Fair, the Varied Industries Building and the Kansas City Casino at the St. Louis World's Fair, the old Bryant Building, and the building for the Emery, Bird, Thayer Dry Goods Company at Eleventh and Walnut Streets. The design for the last of these buildings incorporated one important change in advance of its time. Bands of ornament replaced overhanging cornices.

Mr. Van Brunt,⁵ in a book entitled *Greek Lines*, published in 1893 by the Houghton, Mifflin Company, expresses a conception of architecture well worth quoting:

“The power that elevates the science of building into the domain of architecture and makes it a fine

⁵ Courtlandt Van Brunt, of the present firm of Buckley & Van Brunt, is a son of Henry Van Brunt.

art is the same power that converts prose into poetry. This is a creative power, which refines expression with beauty of form, and illuminates reason with imagination."

These two sentences alone are enough to make one feel that the American Institute of Architects made no mistake in electing him its national president in 1899, an honor for the first time to be bestowed on an architect practicing west of the Mississippi River.

While nearly all of the buildings erected in the "era of the eighties" have now been displaced, it should be recalled that it marks the first constructive period in the development of an architecture worthy of the city. Construction on buildings begun in its closing years reached over into the first years of the nineties but that decade soon brought financial depression and the close of the century with little further accomplishment.

In 1890 Baltimore Avenue between Ninth and Eleventh Streets was a barren road. It was closed in on either side by a high bluff. No buildings had been built on the tops of these embankments, but commanding the street at Ninth stood a ten-story structure under construction.

The design of the building followed the Italian Renaissance. It was faced with granite, brownstone, brick, and terra cotta.

The corners of the building were strengthened by quoins of brick and terra cotta. A series of horizontal string-courses divided the façade into four divisions. The first three stories were faced with brownstone, terminating at the fourth floor with a string-course of that material. Across the south elevation were five arches, each thirty-three feet high. The center arch served as the main entrance.

Above the third floor the plan of the building took the shape of the letter H. Softening this transition was a screen wall, to crown which a majestic figure of an eagle would later be placed.

Inside of the center arch two polished granite monolithic columns of the Doric order rested on pedestals of Worcester granite and supported the brownstone transom beam, upon which appeared "The New York Life Insurance Company." The

semi-circular transom was fitted with a wrought iron grille.

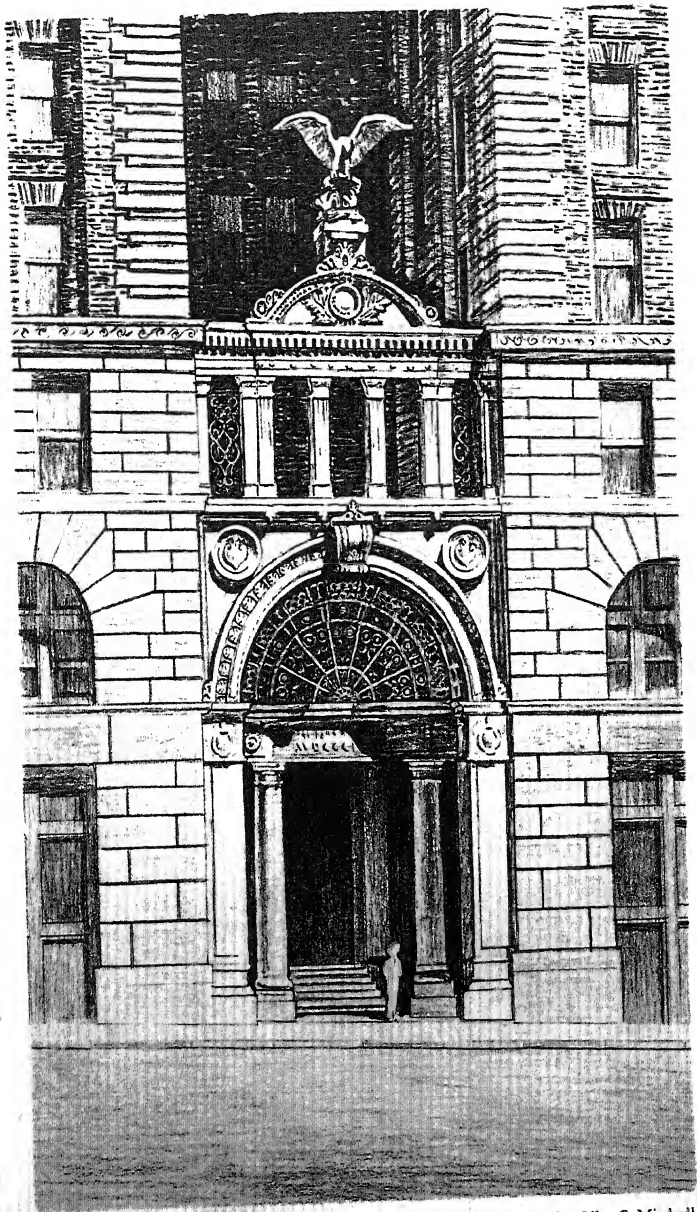
The entrance vestibule was on a level with the sidewalk, and the floor was of red Vermont marble. The walls were paneled with pink Tennessee marble. Seven marble steps led to the door opening into the main lobby.

Within the lobby of the unfinished structure, a visitor could have detected an aroma from the wet concrete floor. Lights from several lanterns cast on the walls a multiplicity of grotesque shadows of stooped Italian laborers who had been engaged particularly for the purpose of laying the rich mosaic flooring.

"Not one of them," *The Kansas City Star* pointed out, "except the foreman, Antonio Rosa, can speak English.

"The mosaic they are laying is like that in the Vanderbilt mansion in New York, which work was the first of this order done in the United States and was also superintended by Antonio Rosa.

"The minute marble pieces of the mosaic averaging one hundred sixty to the square foot, are imported from Italy. Their colors are light, of bluish and reddish tinges and they are arranged in apparently circular form, but when the eye attempts to trace out any one particular circle the rotary form appears to be lost in a labyrinth and the design then appears serpentine. The blocks are placed in the cement by hand. They are then tamped down in



McKim, Mead & White, architects

Drawing by Giles C. Mitchell

NEW YORK LIFE BUILDING ENTRANCE

the cement and afterwards a heavy roller is passed over them. A great weight is then drawn over them making the floor surface as even and smooth as one big plate of glass.

"The laying of the mosaic is a slow process. One man can lay only about two lineal feet a day in the corridor six feet wide."

Although Antonio Rosa spoke English, he had a great love for his native language. When William Rutherford Mead, one of the architects, visited the job, he won the immediate admiration of the foreman by talking to him in Italian. In a letter from F. E. Hill, the architect's superintendent, dated August 21, 1890, addressed to Mr. Mead, occurs the following passage:

"The mosaic men finish the work that was laid by Messrs. Heter Brothers today, and leave for Omaha tonight. I think they have done a good job. A. Rosa, the foreman, remembers the architect (yourself) who spoke to him in Italian."

Eastern capital had financed the building and had chosen the eastern firm of McKim, Mead, and White, leaders in their profession, to perform the architectural work. McKim analyzed each project with academic thoroughness. Mead contributed his engineering skill, and White his knowledge of designing. Each member was an artist.

Stanford White encouraged the use of terra cotta. To him the rigors of this country's climate did not

mean that it must be banned, but that it must be used more carefully. He took care, too, that there would result a harmonious relationship between the terra cotta and the brick work.

The writer found that it was generally believed that Stanford White came to Kansas City and gave the construction his personal attention. However, an extensive search through the letters from F. E. Hill, who superintended the work, failed to reveal any reference to Mr. White's visits to the building, so they probably were not very frequent.

The administrative work was in the hands of Mr. Mead. He visited Kansas City as early as the fall of 1889, as appears from the following quotation of a letter from F. E. Hill, dated November 13, 1889:

"Enclosed please find bills which were just found today among other papers and which I supposed you took with you. The Mr. Thompson you met, came in and reported a telegram from his son, that an option has been secured on certain (near Denver) property . . ."

The architects specified that the interior finish, including doors, interior window sash, door trim, and cabinet work be made of cherry.

The contract for the general construction was awarded to the Norcross Brothers of Worcester, Massachusetts.

The tower elevation reached a total height of two hundred ten feet.

It was the spacious roof of the New York Life Building that in 1903 provided the sightseers with the most advantageous position from which to view the activity brought about by the flood of that year. What a sight it was! The overflow of the Missouri and Kansas rivers merged into a sheet of water more than ten miles in width. Down the river floated a number of houses, one of which was on fire. Live stock of all kinds attempted to swim to safety. All forms of debris, including large oil tanks torn loose from their moorings, floated down the river sweeping out bridges that could not resist such a bombardment. That the Hannibal bridge stood the strain was attributed to the extraordinary weight of the structure. In order to protect one bridge that spanned the Kansas River, Mr. Carson, superintendent of the Missouri-Pacific Railway Company, ran engines on to the bridge. That bridge with the added anchorage resisted the perilous attack. Those who could, watched this spectacle from some high elevation. The place most sought was the top of Kansas City's landmark, the New York Life Building.

The building was conspicuous for its height, approaching the maximum for masonry-bearing walls; the intelligent use of terra cotta; the Saint-Gaudens eagle; its mosaic floor, the forerunner of terrazzo; its classic elevation, characteristic of the massive Italian Renaissance architecture, even to its overhanging cornice; and its commanding site.

Ever since the mythical Chinese dragon and the winged Assyrian bull emerged from the mists of antiquity, humanity has gone to the natural world for symbols of courage, strength, and power. What American is not familiar with the English lion, the Russian bear, the Princeton tiger, the Yale bulldog, the Democratic donkey, and the Republican elephant?

Naturally, in all times, artistic spirits have sought to embody in bronze, in stone, and on canvas forms to perpetuate their best ideals. How far this ambition has succeeded is attested by thousands who have stood before Thorwaldsen's Lion of Lucerne and vicariously died heroically for their loyalties; and by other thousands who have stood in Trafalgar Square, London, listening unmoved to communistic harangues, because, looking past the speaker to the marvelous Landseer lions guarding the Nelson monument they have somehow seen in them the eternal power and stability of the British Empire.

Birds have served less frequently than beasts as an inspiration for conventionalized representation of emotions.

However, as far back as 500 B. C. the bird

together with the arm represented the Falcon King.¹ Again, we find the golden eagle used by the Romans.

In the United States, animals have been used for lesser concepts to designate political parties and athletic teams, but the eagle has been used as an emblem on our great seal and on our money. At this time of emergency, we have the significance of the eagle impressed on us. The NRA eagle arrests our attention on billboards, magazines, and business houses.

These things bring to the mind of the writer one of the most beautiful eagles in the United States, the eagle that was designed to adorn the New York Life Buildings at Omaha, Saint Paul, and Kansas City.

This piece of sculpture was not intended to serve as a memorial to be regarded with sentiment and unquestioned admiration, but was commissioned for by a corporation to symbolize their aims as an institution. Hence, the writer found that the work was unfamiliar to the art world, unknown to the sculptor's family, and unlisted in the sculptor's work.

For this reason, however, we need not veil our own admiration and appreciation of it as a fine piece of sculpture. Although the work was sponsored by a commercial institution, one cannot imagine any artist as great as one of the Saint-Gaudens failing to invest in the clay model the full evidence of his technique, style, taste, knowledge of composition,

¹ See Article by James Henry Breasted in the *Scientific Monthly*, Vol. 9, 561.

and those impulses within him that made his undertakings masterpieces of art.

The Saint-Gaudens eagle signifies protection. Under enormous wings stands an eagle poised on a ledge of rock, which forms a canopy over a nest containing two eaglets. The ruler of the air has perfect command of the situation, but not until after a struggle. In its talons is firmly grasped a serpent that has threatened its young. In the summer, pigeons seek shelter provided by the overhanging ledge and there build their nest. There is an unmistakable feeling of protection.

The insignia of the New York Life Insurance Company was an eagle with spread wings surmounting a ribbed ball, supported by two kneeling figures. It was to be in harmony with this emblem that the sculptor conceived this eagle group and detailed it in a manner suitable to the architectural setting of Italian Renaissance. The aim of an insurance company is to protect those who thriftily participate in a policy. This quality the sculptor embodied in the model.

Upon investigation, the writer found that there was considerable uncertainty as to whether the sculptor was Augustus Saint-Gaudens, who was the peer of sculptors in his day, or his quite as artistic brother, Louis, who left far fewer statues but equally worthy ones. They often worked together, each conscious of but never jealous of the other's capabilities.

Among the well-known works of Augustus Saint-



McKim, Mead & White, architects

Louis Saint-Gaudens, sculptor

BRONZE EAGLE
New York Life Building

Gaudens are: the standing Abraham Lincoln, in Lincoln Park, Chicago; the Shaw Memorial, Boston; the Puritan, Philadelphia; and the Sherman Memorial, at the entrance to Central Park, New York. With equal skill he expressed gaiety in the Diana that crowned Madison Square Garden, and grief in the Adams Monument, in the Rock Creek Cemetery, Washington, D. C.

Among the well-known works of Louis Saint-Gaudens² are: the lions for the Boston Public Library; the figure of Pan, in the Metropolitan Museum of Art, New York City; and the monumental figures for the Union Station at Washington, D. C.

It seems to have been reported to *The Kansas City Star* that Augustus Saint-Gaudens was the one awarded the work. Wednesday, February 25, 1891, that newspaper announced the arrival of the eagle with the following article:

"With block and tackle, a team of strong horses and half a dozen strong men, an immense eagle was induced to perch upon the arch over the entrance to the New York Life Building this afternoon. The big bird is represented with outstretched wings and with her foot on an immense snake. At her feet two smaller birds that haven't seen much of the world are screaming with fright. The group is cast in one piece of bronze and weighs two tons, the eagle's wings measuring twelve feet from tip to tip.

² See *American Artists*, written by Royal Cortissoz, published by C. Scribner's Sons, 1923, New York.

The design is by Augustus St. Gaudens of New York, a sculptor who ranks next to Ward.

"William R. Meade of McKim, Meade & White, New York, in a letter to Architect Hill, says: 'It is a work of art and Kansas City should be proud of it.' "

This article was evidently prompted by F. E. Hill, the architect's superintendent on the job, for he wrote the next day to Mr. Mead:

"The bronze eagle arrived yesterday and it is certainly a most interesting, noble and lifelike work of art.

"The extreme difficulty of handling it with the appliances the transfer men had made it impossible to get it set up inside the building. It is left standing on the entrance steps in the angle at the outer granite column and the people passing in and out of the building under one of its wings, makes it look impressive.

"In order to have your remark quoted accurately I handed your letter to the reporter, but am sorry to note that he omitted the information that you were the architect of the building, and hope that if you forgive him for getting your name spelled wrong that he will never be forgiven for ranking St. Gauden's work to Ward, who seems to have gained a reputation with certain here of being foremost in that line.

"My statement that St. Gaudens was the fore-

most and most artistic sculptor in the country was not allowed to settle the matter.

"I called the reporter's attention to a cut of St. Gaudens in the January *Century* and mentioned the Chicago and Union Square statues.

"I borrowed the photograph of the eagle that Mr. Booth gave to Judge Austin and let the pictorial artist of the *Star* have it. I hope to see the public attention called to the matter again and would like to have some points about Augustus St. Gaudens.

"The eagle was not crated as substantially as it might have been, and although here in good condition it made the work of handling it more difficult. The transfer people complained.

"With the eagle were two brass bolts and one of the branches with them having holes for set screws.

"A little explanation about the precautions to be used in setting in place from the sculptor or bronze molder might be of assistance if it could be obtained.

"I am delighted to know that you are to have one of the World Fair Buildings and hope they will give you your own way in all matters.

Very truly yours,

Fred E. Hill."

It is evident that in the architect's superintendent's mind it was clear that Augustus Saint-Gaudens was the sculptor. The cut in the January 1891 *Century* was an illustration of the portrait of Augustus Saint-Gaudens, painted by Kenyon Cox, and exhibited at the Society of American Artists in 1888.

Homer Saint-Gaudens, son of Augustus Saint-Gaudens, has published two wonderfully fine volumes entitled *The Reminiscences of Augustus Saint-Gaudens*.³ When the writer became interested in the Saint-Gaudens eagle he immediately directed an inquiry to Homer Saint-Gaudens regarding it and received the following reply:

"It is the first I have heard of it and I thought that I had a fairly complete record of his works."

The writer then began to investigate the identity of the sculptor.

Mr. Heath Moore, present building manager, suggested hopefully, "This piece of work may be signed. We will be very glad to give you any assistance to make this examination if you wish."

An examination of the eagle revealed only the inscription "Cast by the Henry Bonnard Bronze Co., New York, 1891," a foundry no longer in business.

From the home office of the New York Life Insurance Company, Mr. Sydney Wood, superintendent of Real Estate, wrote, under date of August 30th, 1933:

"When this company moved to this building four years ago, you can appreciate that a great many records and papers were destroyed and papers and records regarding the four western buildings were undoubtedly destroyed as the properties had been sold."

³ Published by the Century Company, New York, 1913.

The Company later reacquired the building in Kansas City.

The writer found that the records belonging to the Norcross Brothers, the general contractors for the construction of the building, had been destroyed by a fire that burned the Knowles Building in Worcester, Massachusetts.

It was Frederick J. Adams, a present member of the firm of McKim, Mead & White, architects for the New York Life Building, who replied with the first definite evidence in regard to the identity of the sculptor. He wrote:

"The estimate was made by Louis Saint-Gaudens, and the two notes signed by him indicate his direct association with the modeling."

The notes to which Mr. Adams referred, read:

"My dear Mead:

"The eagle is all right now, as I have remodeled the base of the rock to conform to the corrected size of the pedestal, so now the measurement is 3' 3 from front to back, the other way is all right.

yours,

Louis St. Gaudens
148 W 36 St.

July 21st

July 7th 90
148 W 36 St.

"My dear Mead:

"I send you estimates from the two bronze

founders for casting the eagle, rock, and eaglets. One estimate from Philadelphia leaves out the rock, which we thought at one time should be carved in stone but since then we think it would be better to do the whole thing in bronze.

"Please let me know as soon as possible who you wish to give the work to as my insurance on it ceases this week.

Yours,

Louis St. Gaudens."

Homer Saint-Gaudens had written the writer:

"Neither I nor anybody about here have any recollection or record whatsoever of his (Augustus Saint-Gaudens) ever having done this work, and our knowledge of his production is most detailed.

"Louis Saint-Gaudens collaborated with my father in a few occasions and on many more worked for him as his assistant."

Homer Saint-Gaudens is now Director of the Carnegie Institute at Pittsburgh, Pennsylvania. The writer thought that it would be interesting to bring to his attention the evidence so far obtained and secure from him his impressions upon seeing a photograph of the eagle. He replied promptly with the following letter:

"I am quite interested in the photograph of the eagle.

"I opened the large envelope first, and immediately thought that the formalized design of the

My dear Mead

The Eagle is all right
now. as I have ~~remodeled~~
remodeled the base of the rock
to conform to the corrected size
of the pedestal so now the
measurements are 3' 3" from
front to back. the other way is
all right 3' 0 1/2"
yours Louis St. Gaudens
July 21st 148 W 36

July 7th 90
148 W 36th
My dear Mead

I send you Estimates
from the two bronze foundries for
casting the Eagle, rock, and eaglets
one the estimate from Philadelphia leaves out
the rock. which we thought at one time to
should be carved in stone but since then
we think it would be better to do the
whole thing in bronze.

Please let me know as soon as possible who
you wish to give the work to. as my insurance
on it ceases this week
yours Louis St. Gaudens

feathers, and especially the larger ones in the spread of the wings, had very much the character of the feathers and the wings of the angel of the Amor Caritas which my father began as early as 1880 and finished about 1900.

"This would not indicate whether my father or Louis Saint-Gaudens did the eagle, but it tends to show that it came from my father's studio. The address, 148 W. 36th Street, was that of my father's studio, but my uncle worked there a great deal, sometimes wholly for himself, and sometimes as my father's assistant.

"You say the two letters written by Louis Saint-Gaudens indicate his connection with the eagle. That probably means that he was the sculptor of it, for I never heard of my uncle doing any secretarial or business work for my father, on a commission of my father's, although of course that is a possibility."

The work with which Homer Saint-Gaudens compared the eagle, the Amor Caritas, sometimes referred to as the "Angel with the Tablet," was the work in the Luxembourg, Paris, that contributed in having conferred on Augustus Saint-Gaudens honors by the French Government, such as being made an Officer of the Legion of Honor, and a Corresponding member of the Société des Beaux Arts.

Homer Saint-Gaudens sent the photograph of the eagle to Mrs. Louis Saint-Gaudens. She wrote the writer:⁴

⁴ September 6th, 1933.

“Upon studying the photograph, I imagine the first sketch was made by Augustus Saint-Gaudens, the commission being his, and that my husband modeled the composition with the help of another assistant. There is something of the character of Louis’ work in the pose, and parts of the modeling—wings of large eagle and the small eagles.”

Frederick MacMonnies, prominent New York sculptor, while a young man, worked as an assistant in the Saint-Gaudens studio during the decade prior to the time that the eagle was modeled. Explaining briefly the uncertainty as to which one of the Saint-Gaudens was the sculptor for the New York Life eagle, the writer appealed to him.

Mr. MacMonnies replied that he was in France in 1890 and could give no definite information. However, from the photograph, he expressed his own thought on the subject. He did not notice a resemblance to Augustus’ work. Rather, he wrote:

“The New York Life Eagle in my opinion is unquestionably the work of Louis St. Gaudens.”

Charles Keck, another prominent New York sculptor, wrote the writer, under date of April 24th, 1934:

“I, too, believe that the eagle referred to is the work of Louis Saint-Gaudens. I was employed by Mr. Augustus Saint-Gaudens for a period of five years, from 1893 to 1898, and was well acquainted with Louis Saint-Gaudens’ work, and although I know nothing about as to who made this eagle, the

character of the design and the work seems to be that of Louis. He was a great artist who submerged himself in the interest of family harmony. This he told me personally when I asked him why he did not assert himself more."

These opinions came from men most familiar with the character of the work done in the Saint-Gaudens studio at that time. In the identification of paintings expert opinion must be accepted or attribution is impossible, so with this sculpture, the opinion of MacMonnies and that of Charles Keck should enable us to attribute the eagle to the equally gifted but more retiring of the two brothers.

The writer believes that it is a work that does credit to the sculptor, whether it was designed by Augustus, or by Louis Saint-Gaudens. It is an heroic statue that glories in the radiance of the sun by day and in the illumination of floodlights by night. To herald the arrival of the National Recovery Act, the building manager provided blue lights to cast their soft glow upon the figure.

The NRA eagle so familiar at the time of this writing, designed by Charles T. Coiner, holds a mill-wheel in one talon and electric rays in the other. That is well and good. It is important that the insignia of a national movement represent action and power.

However, for the permanent security of the nation the writer, at least, would like to think of the Saint-Gaudens eagle as the finest symbol of the American Government's protection of its people.

CHAPTER V

THE R. A. LONG BUILDING

Robert Alexander Long, named for Alexander Campbell, the Christian Church founder, with whom his parents were well acquainted, was born on a farm in Kentucky.

At the age of twenty-two he had saved seven hundred dollars. With that amount he set out for Kansas City. Here lived an uncle and aunt whom he had never seen. Upon his arrival he went to live with them. His first venture was to buy an interest in a butcher shop. This did not prove profitable and he next invested in the hay business. This failed to return much revenue, and in 1875 he started a lumber yard at Columbus, Kansas.

At the end of thirty years, by working early and late and investing the profits of his business, R. A. Long had built up a great organization and had accumulated an enormous fortune.

"Hoarded money is as valueless as unused knowledge," Mr. Long was accustomed to say. He put this thought to use when he bought from A. R. Meyer for two hundred thousand dollars a lot located at the northwest corner of Tenth and Grand Avenue, and announced in 1905 that he planned to establish a permanent home for the offices of his lumber company, and, foreseeing the need of first class office space in the growing city, that he

had started to plan an office building that was to be built of the best of everything.

The erection of the R. A. Long Building was of great importance to several young men. It certainly marked the turning point in the career of Hughes Bryant, a young man twenty-six years old. The story is well set forth in *The Kansas City Star*, under date of November 16, 1930:

"As a young man, Hughes Bryant sought out and convinced two men of his business sagacity. From a judge he obtained appointment as receiver for a large hardware firm. And from an uncle, Dr. John Bryant, he obtained the job of managing the old Robert Keith furniture building, which Dr. Bryant had remodeled as an office structure.

"When R. A. Long announced the impending erection of Kansas City's first modern skyscraper, the fourteen story R. A. Long Building, D. O. Smart introduced the young Bryant manager to Mr. Long in the latter's offices in the Keith and Perry Building. Mr. Long heard an unusual proposal—that the young lawyer-manager sit in with him on the letting of contracts, and if he should effect a material saving, his reward would be a contract for managing the finished building for three per cent of the gross revenue.

"That was the beginning of a new technical profession, office building management. He brought competing buildings together under one management, but operated each as a distinct unit with its

own office, its own staff, and its own building manager."

The selection of the architects for the R. A. Long Building was of great importance to another young man, at that time thirty-three years old.

Henry Ford Hoit was born in Chicago August 4, 1872. Encouraged with the result of his elementary drawing and some superintending experience, he proceeded to take a special course in architecture at the Massachusetts Institute of Technology. There he distinguished himself in his architectural studies, and won the friendship of those in his Delta Kappa Epsilon fraternity.

One member, William H. Cutler, employed as a draftsman in the office of Van Brunt & Howe,¹ a Kansas City firm of architects, wrote the following letter to Mr. Hoit, who had remained in Boston:

"We are covered up with work here and now have the chance at another job that is too big to turn down; I speak of one of the main buildings to be put up for the World's Fair in St. Louis. We need a man who can take full charge of the men and design on this job. Would you consider the job?"

Mr. Hoit accepted and came to Kansas City in 1901. For a year he worked on the design of the Varied Industries Building for the exposition and other jobs being handled in the office of Van Brunt

¹ See p. 9.

& Howe. At the end of that year Cutler and Hoit were taken into the firm. Soon after that Mr. Van Brunt retired. The firm became Howe, Hoit & Cutler.

Mr. Long offered the firm the contract to provide the architectural services for the proposed office building. Ground was broken in May 1905.

It was the first building of any considerable height to be constructed of skeleton steel in Kansas City. Heated rivets tossed about between the steel beams of the framework proved fascinating to the curious crowd who turned out every day to watch the construction.

Explaining the process to its readers, *The Kansas City Star* for April 27th, 1905, reported:

"It takes nearly two hundred blows from one of these hammers, each blow driven by air compressed at eighty-five pounds, to rivet a bolt. And yet the bolts are placed at the rate of three a minute.—Four men comprise a crew. One man stands at a forge and heats the bolt red hot. Deftly he throws it to a second man who as accurately catches it in a tin bucket and puts it in place. A third man holds the bolt firmly with his 'bucking up dolly,' and the fourth man handles the air hammer. A rapid fire movement of firm strokes follows and the two-inch shank of the bolt has been reduced to a rounded head."

The steelwork was encased in hollow tile, and following that the exterior walls, averaging about thir-

teen inches in thickness, were laid. The walls bore no weight of the building itself. The walls merely clothed the structure. All of the load was transferred to the steelwork. Two thousand tons of steel were used in the construction.

Mr. Long and Mr. Howe made trips to Chicago, Pittsburgh, and Cincinnati to visit other new office buildings.

The style of the architecture was that of the modern Renaissance. Greek details were used in the monumental ornamental parts. The exterior starts with a polished Quincy granite base. Above this are three stories of Bedford limestone with an imposing entrance on Grand Avenue in the form of a Greek colonnade. The next eight stories are faced with gray brick and trimmed with Bedford stone.

One of the most beautiful parts of the building was the grand marble stairway built over the entrance lobby. A greatly admired piece of ornament, also, was a fountain placed in the rotunda.

The marble in the corridors was imported from Italy. In the average building the marble usually runs only to wainscot height, but in the R. A. Long Building, the marble extends to the top line of the doors.

The hardware was of a solid bronze material. It was of special design very massive and beautiful and entirely in keeping with the remainder of the construction.

The wood used for interior finish was African Mahogany.

Another feature of the building was the plunger type elevator equipment. The cab was not drawn up by cables as in other Kansas City elevators. Instead the cab was supported on the top end of a steel piston, which ran in a cylinder encased below the ground one hundred seventy feet, the same distance as the rise of the elevators. The cars were operated by hydraulic pressure. They had a speed of six hundred feet per minute and proved very worthy.

After many years, however, improvements in elevator starting and stopping devices on other types of elevators prompted Hughes Bryant to recommend the installation of a new system, and Mr. Long acted on his advice.

At the corner of Grand Avenue and Tenth Street the height from the sidewalk to the crown of the cornice was one hundred ninety-two feet. At the alley the corresponding height was two hundred three feet.

January 7, 1907, *The Kansas City Times* announced that the building was eighty-five per cent leased. The tenants almost entirely represented lumber and insurance companies.

April 25, 1907, the building was formally opened.

CHAPTER VI

THE AUGUST ROBERT MEYER MEMORIAL

I.

THE ARTIST

Daniel Chester French was born in Exeter, New Hampshire, April 20th, 1850.¹ His father, Henry Flagg French, was a lawyer and served as an assistant secretary of the United States Treasury. The family moved to Cambridge, Massachusetts in 1860 and to Concord in 1867.

In Concord he showed ability in modeling with clay, and fortunately became acquainted with May Alcott,² who furnished him with both the proper modeling tools and instruction. In 1876 he had gained enough recognition to receive a commission to make a bust of Ralph Waldo Emerson. During the following fifty-five years of active work, the sculptor made many fine contributions to the sculpture of this country.³

Among the well-known examples of his work are: the Minute Man, in Concord; the Washington statue presented to France by the Washington Memorial Association in 1900;⁴ the marble statue of Lincoln

¹ He died October 7th, 1931.

² She was the sister of Louisa M. Alcott.

³ See *Daniel Chester French* by Adeline Adams, published in 1932 by the Houghton Mifflin Company, New York City.

⁴ Now in the place d'Iena, Paris.

in the Lincoln Memorial, Washington, D. C.; and Memory, in the Metropolitan Museum, New York City.

II.

THE HONORED

August Robert Meyer, son of thrifty German parents, was born in St. Louis, Missouri, in 1851. An intimate friend of Mr. Meyer, Henry D. Ashly, in his address presenting the memorial to the city, described the life of Mr. Meyer, as follows:

"His father died during August's boyhood, and his devoted mother took him back to Germany soon after, where for eight years, with a mother's love, ever near at hand to turn to, he faithfully toiled and studied with the wonderful German thoroughness, living the life of the German University, fighting the duels, singing the songs, and getting that special training in geology, mineralogy, and mining which made his future possible.

"Thus equipped he returned to America in the early seventies, just about of age, and cast in his lot at Leadville, helped lay out that mining camp, now a progressive city; as United States government assayer, crawled through mines, and stopes and dangerous workings; crossed the mountains alone, on moonlight nights, on the crust of snow, from Leadville to Fairplay and from Fairplay back to Lead-

ville; endured privation and hardships and was from the first a leader of men, an Anex Andron as the Greeks put it. . . . His most pronounced characteristics were optimism, foresight, and undaunted energy."

Mr. Meyer prospered as a mining engineer, and came to Kansas City in 1881. He was active in all civic organizations and public charities.

Mr. M. M. Ferris said of him:

"For many years, virtually without pay, he gave his time, best thought and consideration to the perfection and extension of Kansas City's splendid system of parks and boulevards, costing twenty-five million dollars and now worth very much more."

III.

THE MEMORIAL

Mr. Meyer died December 1st, 1905, and a few months later the Commercial Club voted to sponsor a fund for a memorial in honor of Mr. Meyer, who had served as the first president of the Kansas City Park Board. When the undertaking was acknowledged a success, the Commercial Club offered the commission to Daniel Chester French. Mr. French was engaged in so much work at the time that it was feared that he would be unable to accept

July 15th, 1906. Mr. French visited Kansas City, and together with the Commercial Club and the Park Board agreed upon the site at Tenth Street and the Paseo.

A fine monument of Knoxville marble was designed by Henry Bacon to receive the bronze tablet on which was portrayed the heroic likeness of Mr. Meyer. The memorial was unveiled June 2nd, 1909.

The Kansas City Times, April 25th, 1908, quotes Mr. French, its sculptor, as follows:

"It was my idea that the design could be more interesting and would convey more if worked out in the form of a portrait statue than could just a plain statue.

"I think it has more of an out-of-door appearance. And it is Mr. Meyer's interest in things out-of-doors in originating Kansas City's park system which we wish to commemorate. The figure stands under a tree and has under his right hand a map, let us say, of the city, and he is looking out over the face of nature, which it has been his aim to assist in being beautiful. At the figure's left is the Pompeian table, similar to those which loom up white against backgrounds of luxurious green in the gardens of Italy. Designers of modern park systems draw much upon the teachings of the gardeners of Italy.

"The design as a whole is after the manner of the Italian Renaissance and the figure may be said to be standing upon an eminence in the midst of one of those beauteous and romantic Italian gardens. It

is my idea to convey in the figure of Mr. Meyer energy and alertness which was his character, as I have learned it from talking to his friends. These characteristics are to be suggested in the face and position of the head as the figure stands looking out over the face of nature."

CHAPTER VII THE BUILDING FOR THE KANSAS CITY STAR

William Rockhill Nelson was born in Indiana, March 7th, 1841. His father taught him the necessity and the benefits of work. As a young man, he studied law and was admitted to the bar; he raised cotton; he did contracting, building roads and buildings; and bought an interest in a newspaper in Fort Wayne, Indiana. He soon became absorbed in newspaper work.

In 1880, Mr. Nelson decided to start a newspaper of his own. He came to Kansas City, founded *The Kansas City Star*, and became both the owner and editor-in-chief of that publication.¹

Under his leadership, the paper developed into a great institution. It absorbed *The Kansas City Mail*, in 1882; founded *The Weekly Star*, in 1890; added a Sunday edition, in 1894; absorbed *The Kansas City Times*, in 1901; and began making white paper for its own use, in 1903.

The organization had started its existence in a building at 407 Delaware Street. It had moved to 14 West Fifth Street, in 1881; to 115 West Sixth Street, in 1882; to 804 Wyandotte Street, in 1889, and to the northeast corner of Eleventh Street and Grand Avenue, in 1894.

The organization continued to expand and, in July

¹ The first issue of *The Star* was September 18th, 1880.

1908, announced the purchase of a site, bounded by Grand Avenue, McGee Street, and Eighteenth Street, upon which it would build a permanent home equipped with the most modern printing facilities.

Jarvis Hunt, a Chicago architect, was selected to furnish the architectural services. Mr. Hunt was born in Brattleboro, Vermont, in 1865. He pursued architectural studies by choice and family inclination. He was the nephew of R. M. Hunt, prominent architect and one of the founders of the American Institute of Architects. He was the nephew of William Morris Hunt, a fine collection of whose paintings are in the Boston Museum of Fine Arts.

Jarvis Hunt was graduated from the Massachusetts Institute of Technology in Boston, in 1886. He began the practice of architecture in 1890, and was commissioned to do the Vermont State Building at the Columbian Exposition, in 1893. This work took him to Chicago. He decided to locate there, remaining in Chicago since that time.

The building for *The Kansas City Star* was not the first example of Mr. Hunt's work in Kansas City. He had just completed his services as architect for the Commerce Bank Building at Tenth and Walnut Streets.

Mr. Hunt made a thorough study of the requirements of the organization of *The Kansas City Star*. The plans, as worked out in his office, divided the building into two parts, the editorial department on the west and the mechanical department on the east. There would be few partitions. The editors,

reporters, writers, and artists would work in a huge room, stimulating cooperation and fellowship. The steel and concrete frame would be faced with tapestry brick, producing a very satisfactory appearance. A square water tower rising a hundred feet above the ground would help to unify the two parts of the building. The design would follow the Italian Renaissance style of architecture, including an overhanging cornice and red tile roof.

Construction on the building began November 3rd, 1909. *The Kansas City Star* moved into its new quarters January 29th, 1911.

One is impressed with the entrance to the business and editorial department, the well-kept lawn, the orderly enclosed parking space, and the friendly spirit evidenced in the informal plan.

Many people now living in Kansas City obtained at the Union Station their introduction to the city to which they had journeyed in quest of larger opportunities. To many transient visitors, the building furnishes the first and last impression of Kansas City. To them the city and the station are inseparably associated.

Entering Kansas City, the trains from the north follow the bluffs along Fairmouth Avenue, and, approaching Twenty-fifth Street, their tracks merge with those that bring the trains from the west. Continuing a mile further in a northeasterly direction the tracks pass under the Union Station.

The terminal in Kansas City is called a through terminal. A train rarely backs up to the station ready to start on its way. More often a train arrives at the station and does considerable switching of cars at the station itself. If the engineers desire to turn a train completely around, they take it to Twenty-ninth Street and Southwest Boulevard, where there is a loop for that purpose.

The terminal has a low elevation. At one time a turbulent creek crossed the site, draining the hill to the south. The property is owned and operated by the Kansas City Terminal Railway Company.

The Kansas City Terminal Railway is primarily a joint facility for the twelve trunk line railways that

enter Kansas City: the Atchison, Topeka & Santa Fe; the Chicago, Burlington & Quincy; the St. Louis-San Francisco; the Missouri Pacific; the Wabash; the Chicago, Milwaukee, St. Paul & Pacific; the Chicago, Rock Island & Pacific; the Chicago Great Western; the Kansas City Southern; the Union Pacific; the Alton; and the Missouri, Kansas & Texas railway companies.

The Kansas City Terminal Company selected Jarvis Hunt, a Chicago architect, to furnish the architectural services. The architect working with the terminal company designed a fine structure, simple in scheme, large in scale, and somewhat spare of ornament.

The architect planned a great lobby laid parallel to the tracks. The main entrances, ticket cages, and information booths would be in this lobby. It would be a room of large dimensions, having a width of a hundred feet, a length of two hundred thirty feet, and a ceiling height of ninety-four feet. At right angles to this room a passenger bridge would reach out over more than a score of tracks below. In order to provide access from the station to the trains, the long passage would not need to have been very large. The architect planned, however, that since the waiting passengers should be as near as possible to the train gates, by widening the long hall, he would have an ideal place for the large waiting room.

The architect determined that a proper clearance above the tracks should be twenty-three feet. That

determined the elevation of the main station floor and approach to the plaza.

The architect designed a richly patterned floor. He selected for the material, Kasota, Black Belgium, and Tennessee marbles.¹

The architect's office designed huge windows, which would admit quantities of light, but arranged so that only a lower run of windows would be pivoted to open. The sash in the remainder of the windows are fixed, keeping out the smoke and soot from the trains below.

The power house would be equipped to develop four thousand horse power. It would furnish the lights and heat used in the maintenance of the building. It would cool and purify the drinking water.

In front of the station, there would be a plaza large enough to accommodate three hundred twenty-seven cars.²

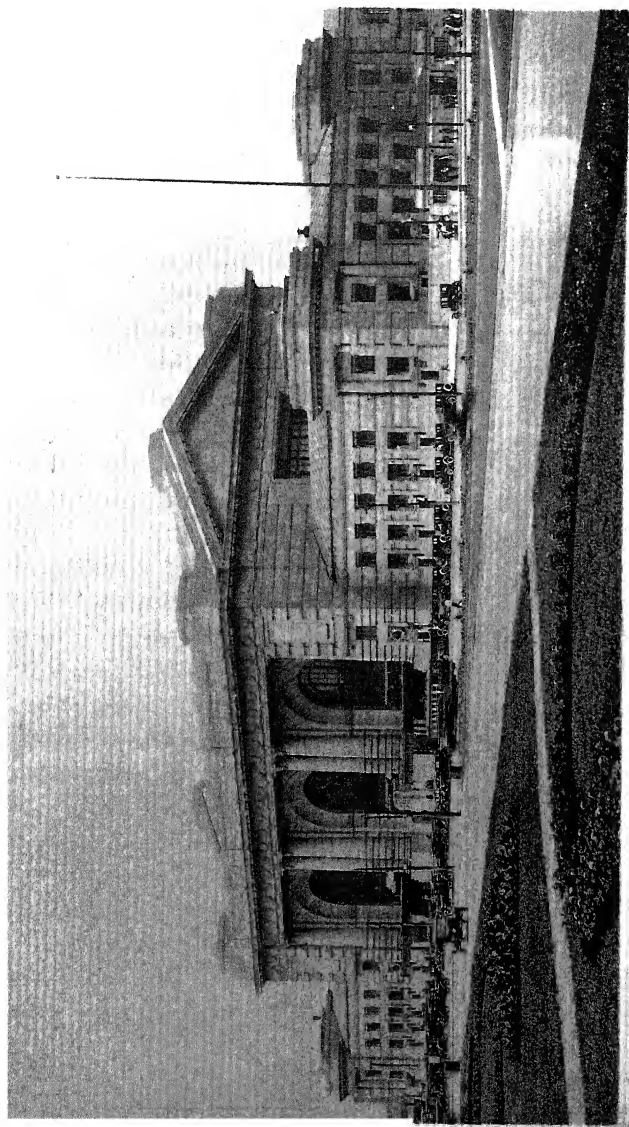
The architect's office provided that the large chandeliers could be lowered by means of pulleys, in order to replace light bulbs.³

Before construction started, it became necessary

¹ Twenty years of continuous wearing by the passing of many people reduced the slab, originally an inch thick, to a slab so thin that it was deemed advisable to replace the worn marble in front of the cashier's cages in the drug store and in the basket lunch room, and around the ticket windows.

² There have been on occasion, however, twice that number parked there.

³ The operation of lowering a chandelier takes about a half day. By means of the same pulleys, they can hoist up a man to the chandelier. Both ways have proven satisfactory.



Jarvis Hunt, architect

UNION STATION

to curtail expenses, and as a result a number of items were omitted, including the statue in front of the building, six ornate drinking fountains, and sixteen elevators.

They did provide sixteen shafts to receive the elevator cabs, and later, openings to experiment with escalators. There was never any action. Incoming passengers continue to climb the stairs. Once having reached the main floor, however, they are rewarded by having accessible all of the many wants of the traveler.

The contract for the general construction was awarded to the Fuller Construction Company of Chicago. The Union Station was dedicated October 30th, 1914.

At that time the terminal company had equipped its offices with automatic telephones. All of their employees were brought into easy communication. One telephone line extended six miles. The Fred Harvey organization installed a hundred automatic telephones for its own use.

In 1933, a tunnel twenty-six feet wide was built to aid in the conveying of mail between the new post office and the Kansas City terminal's mail distribution room at the Station.

One is impressed with the scale of the Union Station, its fine plan, and the beautiful classic design of the south elevation.

Cyrus Edwin Dallin was born November 22nd, 1861, in Springville, Utah, where his parents had settled a decade earlier. As a youth, he became acquainted with the many experiences of the pioneer country.

At an early age, he began to show evidence of artistic ability. With clay taken from his father's mine, he modeled the heads of several miners. He sent these busts to be exhibited at the state fair in Salt Lake City. These pieces attracted the attention of C. H. Blanchard, and Jacob Lawrence, who undertook to encourage Dallin's talent by supplying him with the funds with which he might go to Boston. There the young man studied under Truman Bartlett and Sidney Morse.

In 1888, he received a gold medal from the American Art Association, and the following year, he studied in Paris at the Ecole des Beaux Arts. At the Julian Academy in Paris, he studied under Henri Michel Chapu and Jean Dampé.

Mr. Dallin was greatly interested in everything that pertained to Indians. Concerning his feeling for this subject, Albert Franz Cochrane wrote in the *Boston Evening Transcript*:

"Mr. Dallin is essentially an artist of specialized themes. Those themes are the Indian, and the red-skin's pony, in life or even heroic size. When he leaves the aborigine and his swift steed, in the phys-

ical and spiritual portrayal of which he has few rivals and, I think, no equal, Mr. Dallin is apt to be, and usually is, less happy. At times he is surprisingly trivial and saccharine, and this retrospective exhibition¹ is not lacking in low points of sentimentality."

In Paris, Mr. Dallin was vividly impressed with Buffalo Bill's Show, which had crossed the Atlantic to enact drama depicting the experiences of the western frontier of Dallin's own country. Aiding William Frederick Cody was a large company of the finest specimens of Indians, cowboys, buffaloes, steers, bronchos, horses, and stage coaches.

Painted Indians performed their war-dances, and cowboys displayed their skill with the bucking bronchos. Whooping Indians attacked a stagecoach that was saved by the timely arrival of federal troops. Herds of buffaloes were rounded up. Pioneer life was played by real pioneers.

The pride of the wild west show was the splendid group of nearly a hundred Indians. Some of them had fought in the Custer Massacre, and all of them belonged to western tribes. Among the Sioux were Luther Standing Bear, Sitting Bull, Kicking Bear,² and the latter's son Phillip.

¹ Mr. Cochrane refers to the special exhibition of Dallin's work, sponsored by the Boston Art Club, in celebration of the sculptor's golden jubilee.

² He was an Oglalla Sioux. His tribal name was Mato Wanahtaka, which literally translated means Bear Kicks. However, under the government census he was listed as Kicking Bear and so generally known.

In particular, Mr. Dallin made drawings of Phillip. That young and stalwart brave served as the model for the Scout. The handsome Phillip wore his hair parted and braided on each side of his head, a custom peculiar to his tribe. That is the way he was modeled in the Scout.

The careful study given by Mr. Dallin to all of the details was evidenced by the plaited rawhide bridle tied around the horse's nose, the expressive lower lip of the horse, and the moccasined feet of the Indian.

In modeling the statue, many years later, Mr. Dallin wrote the writer that he had in mind the thought of connecting the present with the past, and to suggest the idea of how the Indian would have felt, could he in his imagination perceive of how his beloved country would look after the white man had had his will. Accordingly he designed the Scout, his hand shading his eyes, peering into the future.

Although Buffalo Bill's Show did not have any connection with Mr. Dallin's thought of what the Scout might be thinking, it did furnish the sculptor with the opportunity to study the Sioux Indians and, in particular, furnished the excellent model.³

³ It may be of interest to note that other artists have taken advantage of similar opportunities. Malvina Hoffman, who for five years has been working upon her commission from the Field Museum to form a permanent exhibition in sculpture of the living races of mankind, found that in India she would experience much difficulty in gaining access to the giraffe-necked women of Upper Burmah, but that in New York she would be permitted by a circus manager to model his examples of that type.



C. E. Dallin, sculptor

THE SCOUT

It was in the latter part of 1914 that the sculptor, having worked on the clay figure approximately a year, sent the model to the Gorham Bronze Foundry, Providence, Rhode Island. That company executed the bronze casting, using the "French Sand" method.⁴

In 1915 Mr. Dallin entered the statue at the Panama-Pacific Exposition at San Francisco, and received a gold medal in recognition of his fine work.

Kansas City Civic organizations expressed considerable interest in pictures of the Scout, and arranged with Mr. Dallin to exhibit the statue here on its way east.

He offered to take fifteen thousand dollars for the statue. This amount was raised after considerable work on the part of public spirited citizens, and June 20, 1917, a bill of sale was made out, transferring the ownership of the statue to a group of trustees in favor of Kansas City.

It was decided that the best site would be in Penn Valley Park. It was moved to a position there and placed on a temporary pedestal, remaining there a few years. December 31, 1921, it was moved to a splendid new site, having something like a twenty-five feet higher elevation.

To the disappointment of the sculptor, and to the dismay of those who have watched the statue being abused, for some unaccountable impulse, the statue was placed on a few scant rocks. The work of art

⁴ A very complete description of this method may be found in the April 1, 1927, issue of *The Foundry*, Cleveland.

was placed within the easy reach of vandals. As a result thoughtless persons covered almost every square inch with marks and initials, tore away the bow string, and absconded with the carefully modeled bridle.

The Scout deserves more appreciation than that. It should be cleaned, restored, and mounted on a pedestal having proper architectural treatment, and lifted above the easy reach of vandals.

CHAPTER X

THE THOMAS H. SWOPE MEMORIAL

Thomas Hunton Swope was born at Sanford, Kentucky, October 21, 1827.

He was graduated from Central College at Danville, Illinois, in 1848, and the following year he took a law course at Yale. He never practiced his profession.

He came to Kansas City in 1857. He inherited some real estate worth about twenty thousand dollars. Late in life, he said regarding this, "While young I was fortunate enough to inherit some property. I kept it and bought more. The city grew around me and beyond me and made me rich. That's no credit to me or my efforts."

However, he had used a great deal of foresight and good judgment in accumulating his holdings, the value of which at his death was estimated at more than three million dollars.

He felt a great obligation to the people of this city, and while he was trying to determine just what to give to the community, rather expecting to build a fine library, he received a letter from Richard D. Katherns, author and medicine manufacturer, under date of September 12, 1893. In it, Mr. Katherns wrote, in part:

"I would not concern myself with the needs of

those of my own generation, whose lives belong to yesterday, but I would rather seek to enshrine myself in the hearts of little children . . . I would give them a playground of broad acres, as beautiful and as expansive as my means would permit; and I would dedicate it to them, and to their children's children, forever."

May 29, 1896, Colonel Swope gave to the city one thousand three hundred fifty acres of land to be used as a public park. This magnificent gift provided Kansas City with the third largest municipally owned park in the United States.

The benefactor died October 3, 1909, lacking less than a month of being eighty-two years old. The cause of his death was a greatly debated question, his brother's son-in-law, Doctor B. Clark Hyde, being tried three times for the murder of the old gentleman. There were several continuances, and finally April 9, 1917, the indictment was dismissed.

After his death, Swope's body lay in state in the rotunda of the city library for two days. The afternoon of his funeral services, all schools were closed.

His body was deposited temporarily at the Forest Hill Cemetery. The executors of his will recognized that it would cost about twenty thousand dollars to build a suitable mausoleum at the cemetery, and suggested that they gladly would contribute that amount to a fund for the purpose of erecting a memorial to the city's benefactor.

In January, 1917, the Board of Park Commissioners adopted a resolution in which they provided that the city would pay the remainder of the cost of the work in excess of the twenty thousand dollars. They planned that it should cost about twice that amount of money and, when completed, the cost was actually in excess of forty thousand dollars.

For the site, the executors of the will and the Board of Park Commissioners selected the high bluff located east of the lagoon, approximately the highest elevation in Swope Park.

The firm of Wight & Wight was selected as the one to do the architectural work.

That office designed a monument, consisting chiefly of a series of monolithic columns of the Doric order. The columns were fourteen feet and six inches high. They specified that the material should be Bethel White Granite from Bethel, Vermont.

They designed bronze medallions around the frieze, expressing in their composition some of the different kinds of trees that may be found in the park.

Between the two center columns, they provided for a large bronze tablet with a bas-relief profile of Colonel Swope. This tablet and the lions were modeled by Charles Keck, a New York City sculptor.

In regard to the lions, Mr. Keck made the studies for them in accordance with the wishes of Mr. William Wight of the firm of Wight & Wight. He made his study at the New York Zoo from some of the best specimens that they had there. In studying

the lions, the sculptor tried to get the power and great dignity of the animal in repose guarding the last resting place of Mr. Swope.

Beneath the slab that bears Mr. Swope's name and date of birth, a lead-lined waterproof crypt was provided.

The translation of the Latin motto "LECTOR SI MONUMENTUM REQUIRIS CIRCUMSPICE" inscribed on the face of the monument is "READER IF YOU WOULD SEE HIS MONUMENT LOOK ABOUT YOU." Truly the park is his real monument.

The memorial was completed in 1918 and the body of Thomas H. Swope was then transferred to this splendid shrine.

I

CONCEPTION

When the snow brings out the horizontal lines of buildings and the icy wind whistles at the window, my thoughts turn to the figure of a heavily cloaked commander, seated astride an impatient horse, its tail swept forward by the wind.

Then this vision is replaced by that of a very slim young man with gray eyes and light brown hair, who, in his imagination, lived and suffered with Washington at Valley Forge and molded into imperishable bronze the heroic figure of the great commander as he saw him in that terrible winter of discouragement.

Henry Merwin Shrady was born October 24th, 1871. He was the son of Dr. George Shrady, who served as General Grant's surgeon, and who was called in to remove the assassin's bullet from President Garfield.

Upon his graduation from Columbia in 1894, Henry Shrady began work in a match factory at Elmsford, New York. Two years later he married Harrie E. Moore. They purchased seven acres of ground near his work. In the following years, this farm supplied them and their four children with fresh milk, vegetables, and eggs.

While employed at the match factory, Mr. Shrady joined the Bronx Zoological Society, in order to study animals, take notes, and sketch their movements.

Mr. Shrady had worked up to the position of assistant manager of the factory, when, in 1903, it was absorbed by the Diamond Match Corporation.

The following year, Mr. Shrady turned his attention to his hobby of making sketches. At his home, he transformed a small barn into a studio. There he made sketches and clay models of lions, dogs, and cavalrymen in uniform.

Success came quickly. One of his first pieces was a miniature battery of eight horses. It was seen and admired by an art critic who published a picture of it. Theodore B. Starr, who owned one of New York's Fifth Avenue jewelry shops, saw the picture, called upon Mr. Shrady, bought the group, and arranged for subsequent work.

Mr. Shrady was only thirty-two years old when, in the summer of 1904, he won the competition to become the sculptor for a statue of George Washington.

J. R. Howe provided the funds for the work. Concerning him, the *New York Times* said, under date of September 30th, 1906:

"James R. Howe, who was elected Register in Brooklyn in 1899, said in the course of his campaign for the position that he was against the old system of paying fees instead of salaries to the Register. He

made that a campaign issue, and he promised that if he was elected he would give back to the city all the fees that came to him over and above the amount he considered a fair salary.

"He was elected, and he decided to make his return to the city in a bronze statue of Washington, to cost about fifty thousand dollars. A committee was appointed and the design of Henry Merwin Shrady was accepted."

It was remarkable that he won this competition that was entered by so many old and finished artists. The young man was thrilled and excited. He worked every day from nine o'clock until dark on the model, itself. Then, in the evenings, he would take his pencil and work out some of his problems for the next day; arrangement of drapery, positions of figures, variations of detail.

Mrs. Shrady wrote the writer:

"He covered every available bit of paper with these sketches, and perhaps after an hour or two, he would slip a bit in his pocket, with a sigh, and relax for the rest of the evening, while I read aloud histories or biographies; he did not care for stories. I read nearly always from eight until midnight. He was so nervous and tired, it took hours for him to relax sufficiently to sleep."

While planning the statue, the sculptor told his wife, that to him, Washington's greatness dated from Valley Forge where, during long crucial days of

suffering and suspense he developed the qualities that fitted him to become the father of a new nation. That was why he chose to portray Washington at that period with the general's face so plainly reflecting his noble qualities.

In order that the details might be correct, Mr. Shrady had all of the equipment made to order.

His next search was for a suitable horse. Finding it, he paid nearly a thousand dollars for it. The horse had a registered name, but to Shrady he soon became "Billy Boy." Later, when Mr. Shrady was offered eighteen hundred dollars for the horse, he could not bring himself to the point of parting with "Billy Boy."

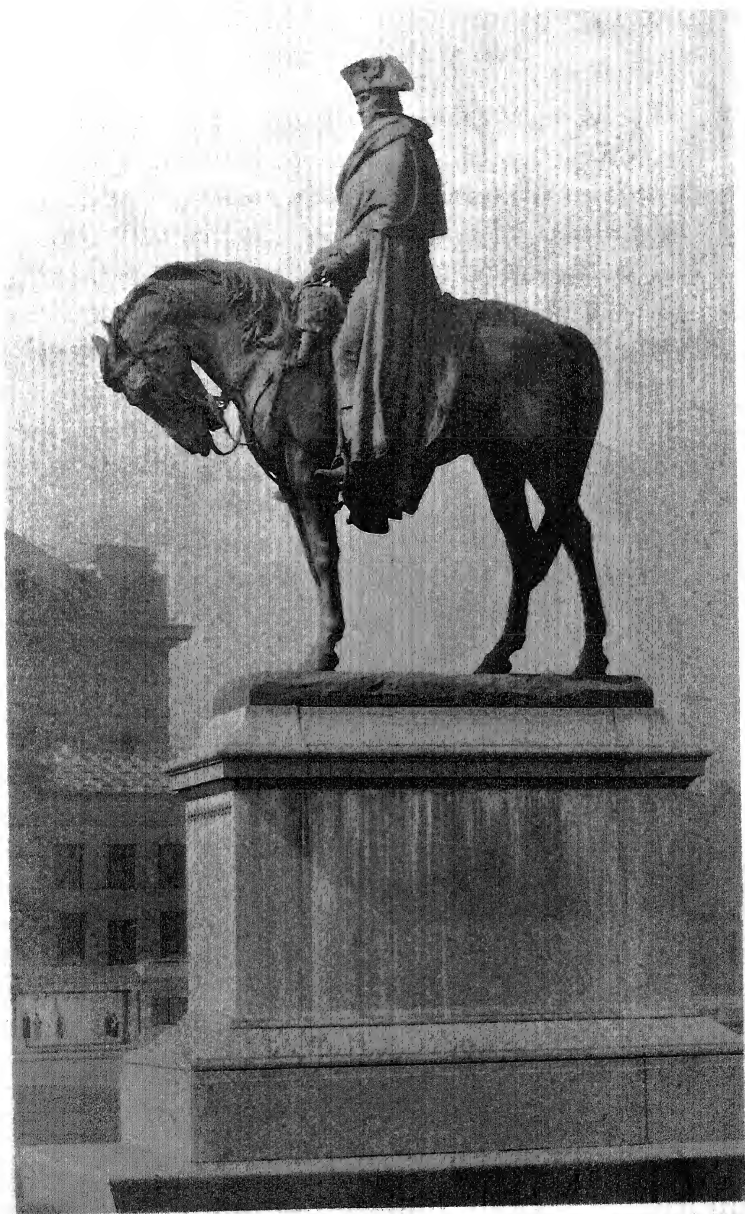
In the course of study, in order to make the figure of Washington more completely seen from the front, the sculptor lowered the horse's head in a natural movement, somewhat expressing impatience. Mr. Shrady worked two years on the model.

The first casting was made in 1906 by the Roman Bronze Works at Corona, Long Island. The statue was unveiled in the Brooklyn Plaza of the Williamsburg Bridge, September 29th, 1906.

II

CONSTRUCTION

In Kansas City, July 4th, 1922, the Patriots and Pioneers Memorial Foundation announced its organization for the purpose of securing statues of Washington and Lincoln.



Wight & Wight, architects

H. M. Shrady, sculptor

VALLEY FORGE

It is customary for cities to encourage the erection of statues to Washington and Lincoln. In Kansas City, the Board of Park Commissioners agreed that if the foundation raised by popular subscription the funds necessary to secure the bronze statue, the city would provide for a suitable pedestal. Fred C. Sharon was president of the park board.

The foundation elected Mr. Delbert J. Haff to act as chairman of the men's committee, and Mrs. Gilmer Meriwether, chairman of the women's committee. A number of others, including Joseph Meinrath, chairman of the organization and program committee, were active in accomplishing the purpose of this organization.

The campaign culminated April 30th, 1924, with a Shield Day. In the business district shields were sold to voluntary purchasers. The offerings, ranging from the pennies of school children to the largest individual amount of five hundred dollars, were contributed by a total of one hundred nine thousand citizens.

In a letter to the writer, Mr. Meinrath states that after deliberating with Charles Moore, chairman of the National Commission of Fine Arts, and members of his commission, who guided the foundation, the foundation concluded that no living sculptor would care to attempt a new statue of Washington that he would guarantee satisfactory. There had been a scarcity of attempts to make one.

It was then that the foundation turned its attention to the Shrady statue; truly a fine production.

After considerable negotiations, the commission of Fine Arts of New York City approved the plan of having a second casting made to be erected in Kansas City.

The foundation considered that the Kansas City statue, given an advantageous setting, would in time be known as the more prominent piece.

The casting of the statue cost the organization seventeen thousand five hundred dollars. The work was awarded to the Roman Bronze works, who cast the first Valley Forge statue.

A letter from the Roman Bronze Works, written by F. L. Huber, to the writer reads as follows:

"The equestrian statue of Washington at Valley Forge for Kansas City was made by us from the original bronze cast which is now in place at the Williamsburg Plaza, Brooklyn, New York.

"After the first cast was made and erected the plaster model was destroyed and we were then compelled to make a piece mould from the original bronze, which was done while in place.

"From this plaster piece mould the bronze was made which is now in your city.

"For your information we would state that neither the plaster piece mould nor the model are any longer in existence.

"The bronze cast was made by the 'Cire Perdue' (or lost wax) process and we herewith give you a description of how the work was executed.

"The process is not new. In fact it has been used

in Europe for hundreds of years and a crude form of the method was employed by the ancient Greeks and Romans. Benvenuto Cellini, the great bronze worker of Florence, Italy, developed it to the present state about the middle of the sixteenth century. Its use on a large scale was introduced into this country about thirty-five years ago by Mr. Riccardo R. Bertelli, President of the Roman Bronze Works.

"The first stage of the process after receiving the model consists in preparing a negative in plaster. This is merely a cast of the outside of the model. From this negative which shows all the details of the model in reverse the wax model is obtained. The wax is first applied in a molten state with a brush, but after the coating has acquired sufficient thickness to protect the most delicate lines the wax is applied in sheets and pressed into shape with hands. The thickness varies from a quarter to three-fourths of an inch, depending upon the size of the figure.

"The wax is sufficiently hard to permit handling and can be retouched by the artist as much as he pleases. Gates and vents in the shape of wax rods are then attached to the figure, bronze rods inserted to serve as shaplets and, if necessary, openings cut to permit the core material to flow into the shell. Finally the mould for the metal is formed by pouring in and around the wax a composition, practically liquid, which hardens in a few minutes. This composition can resist to high temperature, and of course all the wax inside will melt away leaving the hollow space which later will be occupied by the bronze.

"After baking over a slow fire and cooling the completed mould is packed in sand in a pit and the metal runs in from crucibles. In the foundry the bronze is melted in the usual crucible furnace fired with coke and coal.

"The moulds which remain solid are broken carefully to avoid injury to the castings and the metal figures removed to the finishing room to remove the gates and channels. As the moulds are all in one piece, very little finishing is necessary and the work being delicate in character, everything is done by hand. Beyond brushing off the particles of adhering composition with a stiff brush the surface requires no attention, except that it is usually treated with chemicals to produce the color or 'Patina' so much admired by artists."

III

CONSUMMATION

The ground on which the monument was placed was idle public ground. For some time there had been a Washington Square in the north part of Kansas City. By request the council arranged to change the name of the plot in the north part of town to Columbus Square, and to name the plot containing the statue, Washington Square. There still is much that may be done to improve the surroundings. Proper zoning and the passing of local ordinances

would create order and beauty, replacing the present disorder and ugliness.

Wight & Wight, the architects for the pedestal, considered that it was worth paying more to have the die or body of the pedestal monolithic. It was finished, therefore, in one piece, weighing approximately thirty tons. The huge block of Pink Minnesota Granite was set down on a cushion of lead in order to take care of the expansion and contraction that, without this precaution, might crack the edges of the stone.

The contract for the construction of the pedestal was awarded to the Long Construction Company in August, 1925. The pedestal cost the same amount as the statue, seventeen thousand five hundred dollars.

The monument was dedicated, and the following inscription was placed on the pedestal:

“One Hundred And Nine
Thousand Citizens Gave
This Statue To Their City
Dedicated
Armistice Day, 1925
Rededicated
Armistice Day, 1932
The Two Hundredth
Anniversary Year Of The
Birth of George Washington.”

To Kansas City, February 22nd, not only is the

anniversary of George Washington's birth, but is the anniversary of the charter of Kansas City, which was incorporated by a special act of the legislature, February 22nd, 1853.

CHAPTER XII THE LIBERTY MEMORIAL

I

ORIGIN

At the close of the World War, those who had remained at home desired to express in a material way their gratitude to those who could never return to the country whose call they had answered.

The Armistice was signed November 11, 1918. Before the end of that month the Kansas City Council held a meeting for the purpose of arranging for an appropriate memorial.

To father this undertaking, the council obtained the valuable services of R. A. Long. To assist him the council provided for the selection of a committee of a hundred citizens, whose aim was to determine the most satisfactory type of memorial. April 3, 1919, the committee decided that it should take the shape "Of a monument plus a building, not for utilitarian purposes, but to house trophies of war and with other matters closely related thereto."

The sum of two million dollars was eventually fixed as the amount necessary to carry out the project. A campaign to raise this large fund by public subscription was started October 27, 1919, and by the end of that week eighty-three thousand public spirited citizens had responded to the appeal and

had contributed more than the required amount. The memorial was assured.

II

THE COMPETITION AND THE ARCHITECT

The next problem of great importance was the selection of an architect. The question quickly arose as to whether or not a Kansas City architect should be employed.

Some contended, since the money had been raised by Kansas City men to do tribute to Kansas City soldiers, that it would be more appropriate to turn to the architects who practiced in Kansas City, among whom there were men with unlimited talent, than it would be to borrow the prolonged services of someone from some other city.

Others, overwhelmed by the largeness of the project, felt certain that the only way for Kansas City to obtain an outstanding monument would be to invite into competition with Kansas City architects such well known architects as Bliss & Faville, San Francisco; Paul P. Cret and Zantzinger, Borie & Medary, Philadelphia; Bertram G. Goodhue, H. Van Buren Magonigle, and York and Sawyer, New York.

Becoming more and more bewildered, and wanting above all else to make no mistake, the association finally sought out and retained the services of Mr. Thomas R. Kimball, then president of the

American Institute of Architects and resident of Omaha, to advise with them during this critical period.

After quite a time, the association decided to have a competition and to ask the prominent architects mentioned to submit drawings. These drawings, together with the work of Kansas City architects, would be placed before a reputable jury.

The Kansas City firms that submitted drawings were: Brostrom & Drotts; Edward Buehler Delk; Greenebaum, Hardy & Schumacher; Hoit, Price & Barnes; Keene & Simpson; Selby H. Kurfiss; and Wight & Wight.

The jury to award the architectural work was selected May 2, 1921. W. R. B. Willcox was chosen by the Memorial Association; Louis Ayres, by the non-resident competing architects; John Gamble Rogers, by the Kansas City competing architects; Henry Bacon, by the three jurors first selected; and John M. Donaldson, by the board of governors.

The unsigned drawings were lettered and carefully placed for judgment.

After considering the respective merits of the various drawings for four days, the jury, June 28, 1921, awarded first place to the drawings identified as those submitted by Harold Van Buren Magonigle.

Regarding the judgment, W. R. B. Willcox, secretary of the jury, reported:

"In detail, since the ranking of other submissions is dependent upon the relative merits of their au-

thors' handling of the same problem, the jury enumerates the main points that have seemed to them determinative, as follows:

"1. Character of the monument as not of war, but of peace.

"2. Completeness of design upon construction of memorial and also at subsequent stages of the future development of the site.

"3. Effective emplacement of monument at gateway to the city.

"4. Unity of the immediate and future elements of the design.

"5. Reasonableness as outlined by program.

"6. Recognition of elemental qualities of all good art—directness of plan, appropriate scale, and just valuation of its several parts."

No doubt some still thought that although a local architect had not submitted the most attractive picture in the first place, that the finished results might be better from one who was intimately acquainted with local climatic conditions, the temperament of the people, and the surroundings in general.

However, none questioned the proved ability of Harold Van Buren Magonigle.

He was born at Bergen Heights, New Jersey, October 17, 1867. After attending the public schools there, he studied architecture in the offices of Vaux & Radford, Charles C. Haight, McKim, Mead & White, and Rotch & Tilden.

He won the gold medal of the Architectural

League of New York in 1889, and five years later won the Rotch traveling scholarship.

He was the architect for the national Maine Monument, New York, the national watertower in memory of Robert Fulton, and the United States Embassy, Tokio.

He had served as first lieutenant and battalion adjutant, one hundred-ninth regiment, national guards, New York.

He was the author of several books, including *Architectural Rendering in Wash*, *The Renaissance*, and *the Nature and History of Art*.

III

THE DESIGN

When fully developed, the composition consisted of a huge shaft, rising from a terrace at the top of a wall upon which the story of civilization was intended to be carved. Of less prominence were buildings and sphinxes to the east and to the west of the shaft.

The shaft rose two hundred seventeen feet and six inches above the terrace level. The buttresses that were cut out of the huge column supported the Altar of Sacrifice. The Guardian Spirits of Flame, Honor, Courage, Patriotism and Sacrifice were designed by Robert I. Aitken.

Arranged for the top of the shaft was a bronze ring, nine and a half feet in diameter. This pipe

was perforated at intervals through which steam might issue. Colored lights within contributed to produce a pillar of fire by night. Mr. Magonigle intended that there should be a cloud by day, as well. However, he met with too much opposition, due partly to the fact that the maintenance cost more than five dollars per hour. Finally this part of his plans was abandoned.

Within the shaft, an elevator was planned to carry passengers who desired to see the impressive view of the city's skyline from this vantage point.

Unfortunately Mr. Magonigle and the board of governors failed to reach an agreement as to the sculpture and sculptor for the north wall. Mr. Magonigle favored drawings submitted by his wife, and the board of governors thought that it should be awarded to someone more experienced. The result was that that part, next in importance to the shaft itself, was not executed at that time.

East of the shaft is a meeting room, Memory Hall.

Inside, dominating the east wall, is a symbolic mural painting by Jules Guerin, a native of Missouri and one of America's foremost decorators. He painted the murals for the Lincoln Memorial in Washington, D. C.

In the picture, the stars and stripes are supported by the figure of Victory. At her right an American soldier remembers a fallen comrade. At the left an American sailor consoles an aged woman. In the background may be envisioned a host of marching men, representing the allied armies, and in the dis-

tance may be seen the ruins of the cathedral of Audenarde. Across the foreground is spread a field of poppies. So much is expressed in the picture that one never forgets the power of the message.

The twenty-four mural maps that line the walls were painted by D. Putnam Brinley. They follow the operations of the war in France.

Four bronze tablets honor the local patriots who died in the World War.

To the west of the shaft is a museum that is essentially a flag shrine. In addition it contains a fine exhibit of war relics.

June 14, 1923, the contract for the construction was awarded to the Westlake Construction Company of St. Louis. Work was started July 5, 1923, and was completed in November, 1926.

IV

THE DEDICATION

October 14, 1920, the board of trustees approved a site consisting of thirty-three acres, located to the south of the Union Station.

The dedication of the site was held November 1, 1921. Among the guests of honor were many heroes of the World War.¹ Admiral Lord Beatty represented Great Britain; Marshal Foch, France; General Armando Diaz, Italy; Lieutenant General

¹ The National Convention of the American Legion was being held in Kansas City at that time.

Baron Jacques, Belgium; and General Pershing, the United States. Other honored guests were John G. Emery, National Commander of the American Legion, and Calvin Coolidge, at that time Vice-President of the United States.

The dedication of the building itself was held before a vast crowd on Armistice Day 1926. Present were many notable people. Among the guests of honor were Queen Marie of Rumania, Prince Nicolas and Princess Ileana, children of Queen Marie; Dwight Davis, Secretary of War; Howard P. Savage, National Commander of the American Legion; and Calvin Coolidge, President of the United States. As a bell tolled the Armistice hour, the President of the United States arose and delivered the address of the day.

Waiting between trains, many strangers visit the memorial, and there amidst beautiful surroundings they become acquainted with the important part that Kansas City played during the World War, and with the tribute that the city built to her heroes.

V

COMMENT

Regarding the unfinished memorial in the fall of 1929, Gutzon Borglum said, "It does have size and power. Some of us may not like it as it now is, but even so it is the most commanding monument sprung out of the World War. What it needs is life . . .

"Place a story in bronze on the north wall, by all means, as Mr. Magonigle, the architect, has planned. Let it be a dark relief, running the entire height of the wall, up and down, and the entire length—huge figures, telling a story a child could understand. It must be bronze or dark to stand out at all against the lighter wall. Cutting into the wall never will give the figures enough shadow to be seen. The sun does not hit that wall. The wall is not thick enough for the figures to be cut deep enough to show contrast.²

"I like the altar of fire idea on top the shaft. Keep it there. Let it burn nights, a flame of eternal hope as well as a symbol of grief. Emphasize that message. Build up below it objects that will emphasize it, make the message a majestic conception superbly sized. The message so bolstered would hush one into silence."

² The six-inch limestone has been replaced by eight-inch, permitting deeper carving for the north wall frieze, which is now being started by Edmond Amateis, sculptor.

CHAPTER XIII

THE PIONEER MOTHER

I

THE ARTIST

Alexander Phimister Proctor was born September 27, 1862, in Ontario, Canada. He was awarded the Rinehart Paris scholarship, and studied in Paris under Puech and Ingalbert.

He was one of the men for whom Augustus Saint-Gaudens had a very high regard. Mr. Proctor for a long time was Saint-Gaudens' assistant, especially during the work on the Sherman and Logan commissions, both equestrian monuments.

During the following years, he probably benefited further from Saint-Gaudens' criticism. In *The Reminiscences of Augustus Saint-Gaudens*,¹ the author, Homer Saint-Gaudens, quotes this letter written by Augustus Saint-Gaudens to Mr. Proctor, under date of May 27th, 1906:

"Dear Proctor:

"I return to you today the sketch of the lion which I received in good condition . . . I think it is excellent as all your work is. I only feel that for architectural work it should be more in planes, more formal. I do not know why I say that to you, as you say the same thing yourself in your letter . . ."

¹ Published by the Century Company, New York, 1913.

Mr. Proctor was familiar with all that pertained to outdoor living. As a boy he had moved from Michigan to Iowa in a covered wagon. As a man he had lived alone in Colorado with only his dogs and horse for companions, relying on his gun for protection and as an aid in securing food. Later he had hunted game in Alaska.

His frontier experiences and artistic training largely explain the remarkable manner in which he was able to design the "Pioneer Mother."

II

THE DONOR

Howard Vanderslice was born in Georgetown, Kentucky, April 8, 1853. When he was three months old, his family moved to Doniphan County, Kansas, his father, Major Vanderslice, having been appointed by President Pierce to act as a special agent for the removal of the Chickasaw Indians to their new lands west of the Mississippi River.

After attending the rural school, he attended Highland University two years. The following nine years, he was employed as station agent at Iowa Point, Kansas.

Then Milton Emerson, a grain dealer from White Cloud, who was acquainted with Mr. Vanderslice, purchased a store. Mr. Emerson said that his new undertaking took so much of his time that he would like to have Mr. Vanderslice become his partner, the

duty of whom would be to look after the grain business.

Mr. Vanderslice accepted and found the work so interesting that in 1890 he enthusiastically moved to Kansas City and started a similar enterprise. This became the Vanderslice-Lynds Mercantile Company, a brokerage office that dealt in grain commissions. This business flourished, and as a result of this prosperity, he was able to spend much of his leisure as a patron of art.

He said on one occasion, "The man who in some measure makes it possible to increase the beauty of his community increases the happiness, the wisdom and the character of his fellow men."

III

ARTIST AND DONOR

For many years Mr. Proctor had been trying to think of some way to make a memorial to the pioneer woman. He wanted to put her on some kind of a pedestal that would give her importance and yet not have the regulation woman in drab clothing. That had been done in several instances.

The artist wrote the writer that the right idea never quite came to him until one night in 1923, while he was living in Palo Alto, California. He awoke with the whole picture engraved on his mind, just as he afterwards depicted it in the Kansas City memorial: a group including the pioneer mother on horseback with a pack horse and two men. He was



Wight & Wight, architects

A. P. Proctor, sculptor

THE PIONEER MOTHER

as excited as though he consciously had worked it all out himself. He knew that it was the composition that for a long time he had tried to conceive.

A few months after Mr. Proctor had formed in his own mind his pioneer group, Mr. Vanderslice met Mr. Proctor in Los Angeles. Mr. Vanderslice told the sculptor that he had been contemplating erecting some kind of a memorial to his and to his wife's mothers. His own mother had ridden part of the way on horseback. He asked Mr. Proctor if he had any suggestions to make.

At first Mr. Proctor said nothing to him about this particular group, thinking that it was much larger than the Kansas City gentleman would like to undertake. Finally, when Mr. Vanderslice persisted, Mr. Proctor told him that he had a design in mind and if Mr. Vanderslice desired, he would make a sketch of it. This was agreed upon.

Mr. Proctor made a sketch model twenty inches high of this group as it now stands and submitted it. Mr. Vanderslice became very much excited over it and actually trembled, saying that he thought it was what he would like. It took them some time to arrange the price,¹ but finally the working model, five feet nine inches high was started.

Before Mr. Vanderslice had finally decided to go into it, Mr. Proctor stopped to see him in Kansas City, while on his way to New York. It so happened that Mrs. Vanderslice had died the day before he

¹ *The Kansas City Times*, October 20, 1927, estimated that the group cost approximately one hundred thousand dollars.

arrived. Previous to her death, however, she had approved of the plan of giving Mr. Proctor the contract to do the group.

Later, when Mr. Proctor was working on the monument, he had many pleasant conferences with Mr. Vanderslice, in Hollywood, Kansas City, and Rome. Together they spent many happy days exploring the beauties of ancient Italy.

Oddly enough, the last time Mr. Proctor stopped at Kansas City, on his way from Los Angeles to New York, he found that Mr. Vanderslice had died the night before. That was a great shock to Mr. Proctor, who had become very fond of him during their fellowship, since it had been the most pleasant possible.

IV

MAKING THE MEMORIAL

Making the working model took the better part of the two years that Mr. Proctor lived in Hollywood. Regarding the models that he chose, he wrote the writer:

"While walking about the streets of Hollywood, I kept my eyes open and when I saw someone that looked like the type I wished to portray in the group, I accosted them. I imagine that the people I used acted with any of the companies who were doing western pictures.

"The fact is the characters in my group are not

portraits of anybody. I simply got or took some characteristic from several people that would express what I wanted.

"I happened to be working on that group at the same time that the Covered Wagon picture was being produced,² though I didn't know it at first. One old frontiersman was double for Ernest Torrence in the Covered Wagon. He did the riding after buffaloes, and so forth, for Torrence, who of course knew little of such things. I happened also to get the old buckskin suit that Torrence wore. I also used an old buckskin suit that I wore in Colorado in my early hunting days, while pioneering in the west. The men I used were the real thing and of the range, who had drifted into Hollywood; not the types who were 'Made in Hollywood.' There is a great difference in them, which is very noticeable to one who was brought up on the frontier as I was."

A pioneer woman, who lived in Oregon, loaned Mr. Proctor a side saddle that she had used herself, when she rode across the plains on her journey west.

Concerning his problem, Mr. Proctor said, "The theme, *The Pioneer Mother*, has an appeal to sentiment that is obvious. Yet the sculptor must carry beyond that, if the critical are to find his work worthy. The test must be in composition, in bring-

² This Paramount production was released March 25, 1923.

ing unity into an assemblage of three persons and two animals."

In 1925, in order to have better facilities for handling the large group, to be near a bronze foundry and plaster moulders, Mr. and Mrs. Proctor decided to go to New York.

The plaster cast of the model was shipped there, and Mr. and Mrs. Proctor with two automobiles loaded with youngsters, started on an overland trip to New York. The journey took nearly two months. To get something of the feeling of the early pioneer days, they as nearly as possible followed the old Oregon Trail.

In New York one of the directors of the American Academy in Rome suggested that they would furnish Mr. Proctor with a large studio in which to work, if he wished to do this monument in Rome. A month or so afterwards, he began work on the group in the Eternal City. There he devoted two more years to this task, a few smaller commissions being sandwiched in, in the meanwhile.

The King and Queen of Italy visited the studio in Rome. They were much interested in the monument and asked for information about the pioneer life depicted by the group. The fact that one man gave the funds to provide the group for the city was quite a surprise to them. In Italy such memorials are usually undertaken by the government.

The bronze casting was executed in Cire Perdue.

The bridges over the railway tracks, both in Italy

and in America, were not high enough to allow the monument to pass. Consequently, the figure of the mother had to be cut at the waist. The joint was arranged so that the mounting could be made after the monument was in place in Kansas City. Fortunately, there were in Italy two railway cars that had been made to carry heavy artillery and were low enough to allow them to carry the group through the railway tunnels. After a month of delay, Mr. Proctor secured one of these cars.

V

THE SETTING

In the spring of 1925, Mr. Proctor brought to Kansas City a photograph heroic in size of his group. The picture was mounted on a wooden frame and set up at different sites for the purpose of aiding in the selection of the site, and also in determining just how much the group should be enlarged to have the correct relation to that site.

The beautiful site in Penn Valley Park agreed upon had once been the site of the home of Frank Lee Wilkinson, a pioneer lawyer.³ When the city planned at one time to cut a street through, which would have destroyed the high elevation, Mr. Wilkinson fought in court to preserve it and succeeded. In 1897, however, the city in condemning properties to create a park, included Mr. Wilkinson's three acres.

³ This information was given the author by his daughter, Mrs. George Elliott Curtis.

There was some criticism about the horses being faced southwest instead of directly west, but in reality the old Santa Fe Trail passed within about a hundred yards of the place where the group was located.

In a letter, under date of January 17, 1933, the sculptor gave to the writer his impression of the beautiful Pink Minnesota Granite pedestal as follows:

"The pedestal for the monument, designed by Wight & Wight, is a fine solution of the problem of giving the monument a dignified setting and at the same time an intimate one. It allows the beholders to study the different figures of the group; also the happy design of the pedestal gives the group a feeling of belonging to its surroundings and to the people."

The monument bears this biblical inscription from the book of Ruth: "Whither thou goest, I will go and where thou lodgest, I will lodge; thy people shall be my people and thy God, my God." Another inscription reads: "To commemorate the pioneer mother, who with unfaltering trust in God, suffered the hardships of the unknown west to prepare for us a homeland of peace and plenty."

The Pioneer Mother was unveiled November 11, 1927.

J. C. Nichols made the presentation for Mr. Vanderslice. He questioned, "Does Kansas City and

the West forget, surrounded by pleasure, wealth and luxury? Are we mindful of the sacrifices of those noble women? . . . May it inspire better lives in our people."

Henry J. Allen, former governor of Kansas, who spoke at this occasion, said of the monument, "The first time I saw it in Rome, I thought of my own mother, of her quiet devotion, her never-yielding courage, her industry, her complete proof of a truism uttered often in her day, mainly, that 'Man's work runs from sun to sun, but woman's work is never done.' One who lived through that period must realize the truth of Joaquin Miller, who said of the pioneers, 'None but the brave started; None but the strong got through.'"

Standing before the memorial two years later, Gutzon Borglum said, "It is the finest pioneer group in America today. It is the finest thought out, most carefully executed. It is admirably placed. Here you have something real."

CHAPTER XIV

COUNTRY CLUB AND PLAZA DEVELOPMENT

The very mention of art or architecture in Kansas City suggests at once the beautiful collection of artistic homes in the Country Club District, one of the largest groups of residences under one management in America.

It is remarkable for a city of its size, reflects again the spirit of the community, and does credit to the leadership and vision of the man, J. C. Nichols, and his organization who developed it.

Jesse Clyde Nichols was born at Olathe, Kansas, August 23rd, 1880. He received his A. B. at the University of Kansas in 1902, and his A. B. at Harvard the following year.

About six years later several companies that had been organized by J. C. Nichols began the development of the residential community known as the Country Club District. This comprised finally more than four thousand acres of land.

These companies relieved the individual of the various responsibilities that go into the building of a home. They had the land, provided the financing, the facilities for planning the house, and executed the construction.

The architectural staff is headed by Edward W. Tanner, who is always ready to supply their clients

with any information relative to the building of homes. M. H. Linscott is the supervisor of the draftsmen.

Regarding the purpose of his organization, J. C. Nichols said, "Our organization began an enterprise aimed to protect the city home against the habit of declining and shifting residential neighborhoods.

"We recognized that there is a relation between civic patriotism and the respect of families for their homes; that a well ordered home in a stable neighborhood exerts a refining influence on the family; that it is possible to develop an artistic and convenient city easiest when the value of orderliness and cleanliness with beauty, secured by planning, has been proved to citizens in their home associations.

"Our object was to provide proper residential environments, excluding every unwholesome and unattractive influence, then preserve these environments by proper restrictions."

J. C. Nichols received considerable recognition for his splendid achievement. He was appointed by President Coolidge as a member of the Park and Planning Commission, whose function was the planning of the City of Washington, D. C., in 1926, and was reappointed by President Hoover in 1930.

In order to encourage outdoor exercise, the organization laid out golf clubs, tennis courts, picnic ovens, footpaths, and bridle trails. In order to promote an interest in the better things of life, it ar-

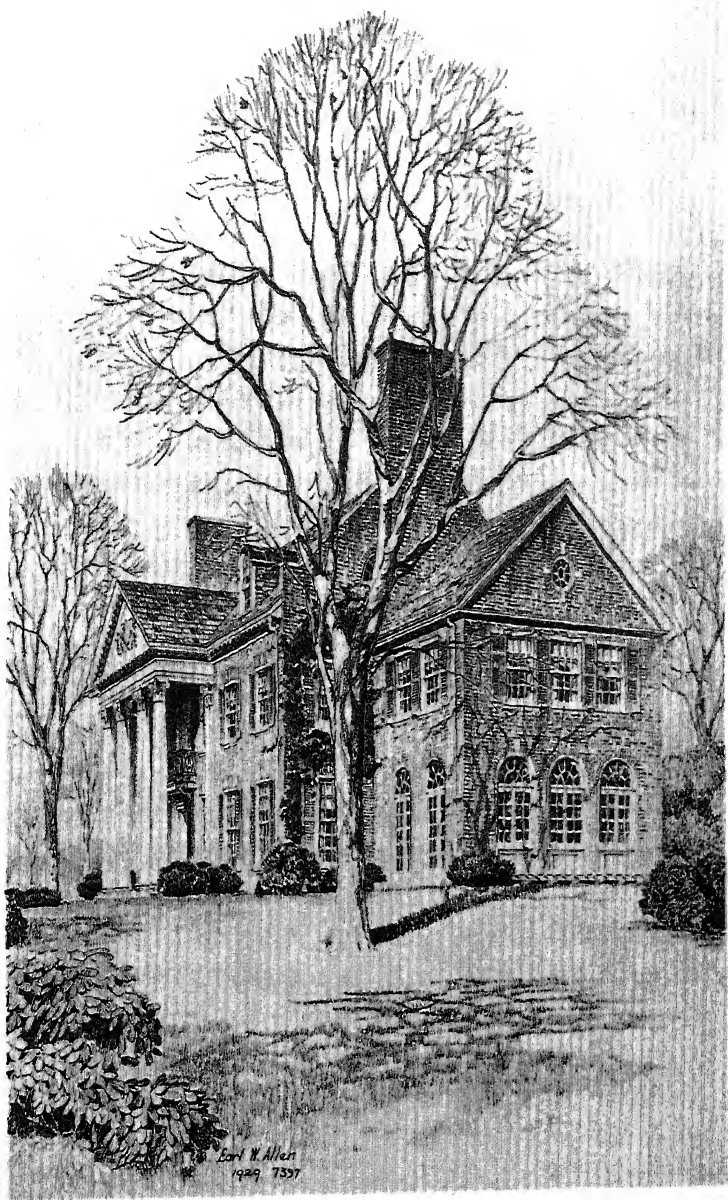
ranged for lectures on architecture, interior decoration, flower culture, and bird life.

In the southern section of Mission Hills, at the intersection of Mission Drive and Ensley Lane were located the charming Verona Columns, consisting of eight pink Verona columns, each twelve feet high and of twisted design. These antiques were purchased in Venice. The columns were supported by a low stone wall. In the center of the group was placed an antique marble vase bought in Italy. In an oblong pool was erected a swan fountain of old carrara marble.

At the intersection of Mission Drive and Indian Lane in a park are six dwarf figures carved from stone, representing a Chinese band. The London collector, who sold the group to Mr. Nichols, bought them in the Orient.

One of the many successful residences in the Country Club District is the residence of George B. Longan, designed in the office of Edward W. Tanner. The house is Georgian in character. Construction of the building began in 1929 and was completed the following year. The fine proportions of the portico and other parts of the building may be observed in the illustration.

Among the many outstanding residences in the Country Club District are those of A. R. Jones, 5701 Mission Drive, and Frank E. Jones, 5805 Mission Drive, designed by Archer & Gloyd; Joyce C. Hall, 110th Street and State Line, designed by Boillot & Lauck; Dr. Thomas Orr, 5930 Mission Drive, Rob-



E. W. Tanner, architect

Drawing by Earl W. Allen

GEORGE B. LONGAN RESIDENCE

ert Mehornay, formerly residence of Charles S. Alves, 1225 West 58th Street, and the Gilbert Jaccard residence at Drury Lane at High Drive, designed by Edward Buehler Delk; Hunter L. Gary, 1228 West 56th Street, designed by Alfred W. Hertz and John Van Brunt; Mrs. John D. Paxton, 1800 West 49th Street, designed by Mrs. M. N. Rivard, formerly Miss Elizabeth Evans; A. L. Gustin, 5265 Sunset Drive, designed by Clarence E. Shepard; and E. O. Faeth, 5930 Overhill Road, Walter G. Basinger, 5632 Pembroke Lane, George E. Muehlebach, Meyer Circle, Ernest C. Winters, 5955 Mission Hills, and John E. Horn, 6624 Wenonga Road, designed by Edward W. Tanner.

One of the most beautiful churches is the Wornall Road Baptist Church, designed by Felt, Dunham & Kreihn.

The organization planned and developed a shopping district at the north approach to the Country Club development. One is surprised at the extensive use of the colorful Spanish Style of architecture, delighted with the abundance of sunshine, the buildings being restricted in height, and impressed with the obvious thought that must have been given to the planning and arranging of the various shops and stores to bring about so harmonious a result.

The efforts of J. C. Nichols and his organization have resulted in one of the major contributions to the development of Kansas City.

CHAPTER XV THE BELL TELEPHONE ADMINISTRATION BUILDING

When it anticipates expansion, a company often considers it practical to have the architects design the foundations and columns of their building of sufficient strength to support future added stories.

It was originally planned that the Southwestern Bell Telephone Administration Building be a twenty story structure, of which fourteen stories and a pipe gallery were built in 1919.

The building was located at the northwest corner of Eleventh and Oak streets. The ground level was nearly fifty feet above that of the Baltimore site, selected a decade later by the Kansas City Power and Light Company for the location of their structure.

The drawings for the buildings were made in the office of Henry F. Hoit. Edwin M. Price had been admitted to the firm, and the year that the telephone building was constructed, Mr. Barnes was admitted as a partner, the firm name being changed to Hoit, Price & Barnes.

Alfred Edward Barnes, the new member, was the grandson of A. B. Cross. He was born in Kansas City, March 5, 1892. He aspired to become a civil engineer, but he found instead work in the architectural office of Mr. Hoit, in 1909. He was subject to the hazing that prevailed at that time, but kept a stiff upper lip, and carried no word of his troubles

to Mr. Hoit. It wasn't long before the office began to admire the pluck and ability of the youth. He soon was made chief draftsman, and after ten years of service, he was rewarded further by being made a member of the firm.

In the years that followed, Mr. Barnes kept under the glass top of his desk the inspiring quotation by Daniel H. Burnham:

"Make no little plans: they have no magic to stir men's blood and probably themselves will not be realized. Make big plans: aim high in hope and work, remembering that a noble, logical diagram once recorded will never die, but long after we are gone will be a living thing, asserting itself with ever-growing insistency. Remember that our sons and grandsons are going to do things that would stagger us. Let your watchword be order and your beacon beauty."

In preparing the drawings for the completion of the telephone administration building, the architects were faced with an additional problem. They found that to finish the building as proposed would not provide the required floor area, since the headquarters of the company had been established in Kansas City. After studying the situation, they found four valuable pieces of information.

A survey of the existing building conditions showed that the expected live loads that had been allowed for equipment had not been equalled.

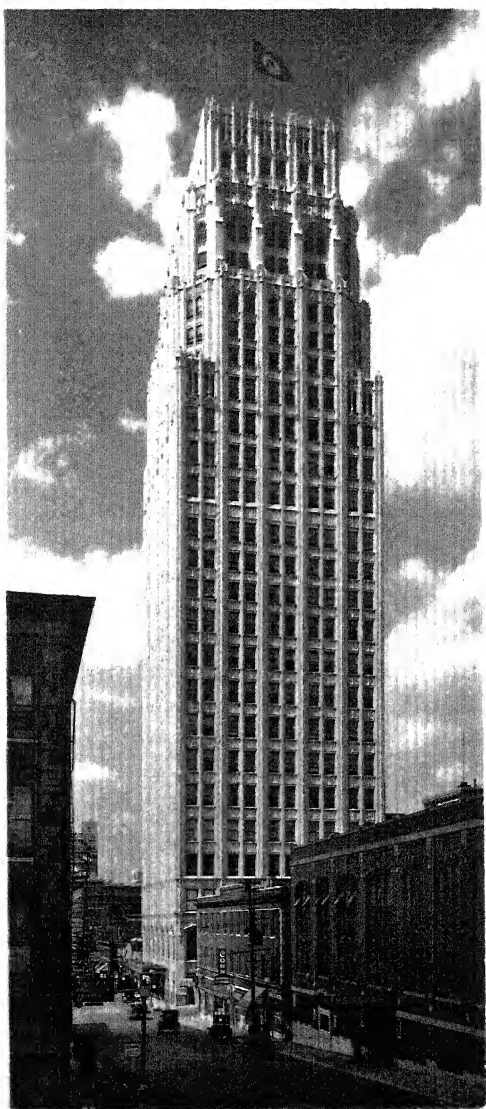
The Kansas City Building Code had been changed to include the Standard Specification of the American Institute of Steel Construction, permitting larger fibre stresses to be used in figuring the flexure of steel.

A new light weight concrete could be used for the floor, roof slabs, and fireproofing.

By placing set-backs at the twenty-second and twenty-fifth floors, a certain amount of the exterior wall load could be transferred to the first row of interior columns.

The result of that investigation was the erection of a twenty-eight story office building, and what was at the time of its completion the most lofty building in the state. The distance from the sidewalk to the top of the building was three hundred ninety-two feet. The Kansas City Power and Light Building is a much higher building now. Nevertheless, the telephone building may claim a little glory in the fact that the ball on top of the flag pole is the highest man-made object in the state of Missouri.

The architects designed a gothic exterior, the vertical lines predominating. They planned that the building be faced with terra cotta, allowing more opportunity for enriching parts of the building with characteristic ornament at an economical cost. They specified that every piece of the terra cotta be anchored to the frame of the building. To protect the ornamental finials, they provided that there be lightning rods, which would pierce the terra cotta finials,



Hoit, Price & Barnes, architects

THE BELL TELEPHONE
ADMINISTRATION BUILDING

and would be well grounded to the steel frame of the building.

In plan, they arranged the elevator lobby in the center of the building. About the lobby were arranged the elevators. Back of these were grouped the plumbing, stairs, and service features. This plan permitted the office force to utilize to the best advantage the outside, and consequently the lighter part of each floor. A court on the north further increased the light and ventilation.

Mr. I. R. Timlin served as an associate architect with Hoit, Price & Barnes in the planning of the administration building.

The construction was awarded to the Swenson Construction Company. The structure was erected without one human sacrifice, and only one injury.

As the construction progressed, there were still many full-sized drawings to be made. Mr. Price devoted many hours to their preparation, and from prints of these drawings H. F. Simon modeled the designs in clay.

The telephone company provided equipment capable of taking care of any emergency. For instance, anticipating the possibility of something happening to the city's electric power, the company equipped the plant with storage batteries to supply immediate power, and a dynamo that, if the current remained off for any length of time, could supply enough power to maintain uninterrupted service.

Upon completion of the building in the spring of 1929, the architects, Hoit, Price & Barnes, moved

their offices from the Davidson Building to the Telephone Building. They leased the western half of the twenty-fifth floor, which opened on to a tile-paved terrace.

One morning Mr. Barnes noticed that a pigeon had flown headlong into the terra cotta wall. It was injured and awkwardly hopped about on the terrace. Mr. Barnes brought it in to the drafting room, emptied a wire waste-paper basket, and turned the basket upside down over the bird. He fed the bird, and took care of it until it regained its strength. Then he took it out and released it. It was an example of Mr. Barnes' kindness, and was not unlike the attitude he took with many young draftsmen, training them, and starting them out better prepared to take care of themselves.

The writer has seen many impressive views of the telephone building. Several times on his way to work, he has been greeted by the shining tower emerging out of the morning haze. Another striking view was the occasion of the Christmas Seals campaign. At night the Venetian blinds were drawn in such a manner that the light that came through the south windows formed a huge cross.

The Architectural League recognized and presented the Telephone Building the medal award as the best example of Kansas City architecture in the commercial classification for the year 1929.

CHAPTER XVI THE KANSAS CITY POWER AND LIGHT BUILDING

Thomas A. Edison had not announced as yet the incandescent lamp when Joseph Franklin Porter was born on a farm near Woodbine, Iowa, June 27, 1863. It was in 1882 that Thomas A. Edison and J. H. Vale went to Appleton, a small mill town in Wisconsin, and put electric lights to a practical use. At that time Joseph Porter was a student at Iowa State College at Ames, Iowa. Under a gas lamp, he was studying the various problems which make up a course in civil engineering.

When Mr. Porter graduated in 1884, he looked forward to getting a position with a railroad company. Failing to get into this line, he went to Des Moines and obtained a place as lineman for the new light and power company there.

Three years after Edison had supervised the installation of the electrical plant at Appleton, the equipment was declared obsolete. The job of rebuilding the system was awarded to the company with whom Mr. Porter was employed. Mr. Porter was detailed to go to Appleton and rebuild the plant. He accomplished the task in an expert manner. He rose rapidly as a pioneer in the field that he had entered.

This large, friendly, healthy looking individual with a closely clipped mustache came to the Kansas

City Power and Light Company in 1917. As president of that corporation, Joseph Porter contributed an enormous amount of energy.

One of his most remarkable achievements was bringing together under one roof his many departments that had expanded into scattered buildings. For years he studied and planned just how this might be done with the greatest utility.

In 1930, Joseph Porter selected the firm of Hoit, Price & Barnes to furnish the architectural services for the new building, the plans for which materialized in the most lofty structure in Missouri.

In the architect's office, each of the three members of the firm shared in the responsibility. Mr. Hoit studied just how to get the most satisfactory building with the available funds. Mr. Price with pencil and tracing paper worked to see how graceful and ornamental he could make the structure. Mr. Barnes gave most of his attention to questions relating to the structural and mechanical features, which were unusually numerous in that building.

In the drafting room, the general drawings were made under the direction of Mr. Meriwether,¹ the mechanical drawings under the direction of Mr. Cassell, and the structural drawings under the direction of Mr. Glass.

These many men, who put their very best efforts into this project, planned that the building be faced

¹ In mentioning job captains in the office of Hoit, Price & Barnes it is to be remembered that Mr. Hoit, as well as the other members of the firm, gave careful supervision of all work executed in the office.

with Indiana limestone, giving it an appearance of strength and permanence. Starting at the ground floor with a square plan, it lent itself well to tapering by means of setbacks near the top into a well studied tower.

They planned that the first three floors of the building be used for sales and commercial purposes, and that the fourth and fifth floors be occupied by an auditorium large enough to seat a thousand persons. These first five floors they provided with a cooling system. They equipped the plant to cool the air, filter the air, and to regulate the humidity of the air as well.

The sixth floor was designed for a gymnasium.

The excavation and foundation contract was awarded to the Long Construction Company, and the general construction was awarded to the Swenson Construction Company.

Nearly a hundred offices are equipped with steel tubes. This requires that each office have a sending and receiving tube. Compressed air forces these containers bearing messages to a central station. An operator redirects the containers to the proper tubes. In this manner money, mail, magazines, and messages may be exchanged from the nineteenth floor to the first in less than a half-minute.

A feature of the first floor is a beautiful stairway, leading to the balcony, which is equipped for electrical displays.

The building consumes as much electrical current

as is used by a community of six thousand inhabitants.

Other than the Kansas City Power and Light Company, which has its offices on the first nineteen floors, probably the most interesting tenant is the First National Television, Inc. This school occupies the twenty-ninth and thirtieth floors. Under the direction of able teachers, more than sixty young men are studying this new radio marvel. September 24, 1932, the television broadcasting station complied with license requirements and December fifth began broadcasting regular programs.

Crowning the tower is a great cagework of glass, which is automatically illuminated by a photo-electric cell when daylight has diminished to a certain intensity. When the bright flood lights are turned on, the red light is automatically extinguished, and when the flood lights are turned off the red light returns. Planes approaching from St. Louis can see this beacon from a distance of seventy-five miles.

Boy Scouts take approximately eight hundred people each month to the top of this building, four hundred seventy-nine feet above the sidewalk, and then to the interesting equipment rooms, and to the auditorium. For this service, the curious one contributes the small amount of twenty-five cents to the many purposes of the Boy Scouts.

On an afternoon late in the year, one may watch the shadow of this great tower crawl across the business district to the Telephone Building, move gradually across the south wall, climb to the fifteenth

floor level, swing from the Telephone Building and suddenly stretch out for more than a mile to the northeast. If one is east of the structure, he may see the gray silhouette, the outline shaped impressively against nature's color laden sky.

CHAPTER XVII THE INDEPENDENCE DIVI- SION JACKSON COUNTY COURTHOUSE

May 26, 1931, each Kansas City voter was asked to cast his vote for or against a plan of city and county improvement that provided for an expenditure of forty million dollars to be allotted over a period of ten years. A two-thirds majority vote was required to secure its passage. In previous elections similar questions had been voted down. This time the voters passed the measure by an overwhelming majority.

Some may have voted for these bonds because of pride. If so, they had sufficient reason. Others may have taken into consideration that certain economies as to efficiency might be a result. However, it seems more likely that the main issue was unemployment.

The resolution of the council, adopted significantly the month before election, was taken as a promise. It stated in part:

“In order that Kansas City labor may receive the greatest amount of benefit from increased employment and in order that Kansas City business may be stimulated by the expenditure of bond funds, so far as possible without sacrifice to the interests of the citizens at large, Kansas City engineers and architects will be employed and contracts for improvements will be let to Kansas City institutions.”

Nearly a third of this large project was to provide new public buildings: two hundred thousand dollars for the remodeling of the Independence Division Jackson County Courthouse; four and a half million dollars for a new auditorium; a similar amount for a new Kansas City Division Jackson County Courthouse; and four million dollars for a new City Hall. These buildings were designed in a masterful manner and will be described in the order named.

All of the county business for the eastern section of Jackson County was transacted at the courthouse in Independence. The building was crowded, in a poor state of repair, and presented a fire hazard to county records.

Largely because associations had created a definite sentiment for the existing building, it was decided to remodel rather than to rebuild. The following incident contributed a share of interest in the old building.

During the fourteen years immediately following the Civil War and partly as an outgrowth of guerilla warfare, the Jesse James Band terrorized the border region. It was credited with the robbing of a large number of banks and trains. Lives were endangered and real estate values suffered. Something had to be done but the boys had so many sympathizers that no one was anxious to risk his life to do anything about it. The Pinkerton detective agency was at one time employed, but it withdrew after losing three valuable men. If one of the band were brought

before a court, it was predicted that no jury would dare find him guilty. It was a fearless young prosecuting attorney by the name of Will Wallace who carefully built up evidence and by his own nerve secured the first conviction of any member of the James Band. The defendant was Tom Hill. The charge was that he had participated in the Chicago and Alton train robbery at Glendale. The trial was conducted in the courtroom at the Independence Courthouse. Trainmen came to identify the robber, but when they saw that there were many armed outlaws assembled among the crowd about and in the courthouse, they backed out. Without their valuable testimony the undaunted young attorney surprised the community by pushing the case to a conviction. Although the citizens admired his courage, they prophesied that Will Wallace wouldn't live long. In that prophecy they were mistaken.

More than half a century later that fine old gentleman watched the rebuilding of the Independence Courthouse, done under the able direction of his nephew, D. F. Wallace, associated with the firm of Keene and Simpson. The crusader was one of those who was aware of some of the associations that prompted the care taken to preserve the circuit courtroom, in which so many dramatic scenes had taken place. The old roof was undisturbed in order that no harm should come to the ornamental plaster ceiling. The room had acquired a reverence.

Otherwise the building was stripped of ornament,

the old walls were exposed to severe scrutiny and underpinning work was done where necessary.

Some of the brickwork dated back to the original courthouse that was built in 1836, taking the place of the log cabin that had served as the seat of government for nine years. During the following hundred years the structure underwent five major remodelings. The last alteration and enlargement was the most extensive and complete in its scope.

Mr. Wallace studied so well the scale of the building, the proportions, and relations of the various parts to each other that one is surprised to find some of the dimensions so large. For example, the columns are thirty-five feet high. The clock face is six feet in diameter, the minute hand is two feet and four inches long and the hour hand is one foot and eight inches long. The tower is crowned by a ten-foot weathervane, the arrow of which is five feet long. The four tower urns are each three feet and six inches high.

The architects provided a shaft under the clock weights, arranged so that the weights, totaling a thousand pounds, could fall to the ground. There is little chance that such an emergency will ever arise, but it is interesting to know that even if the weights should drop, there would be no damage to the building.

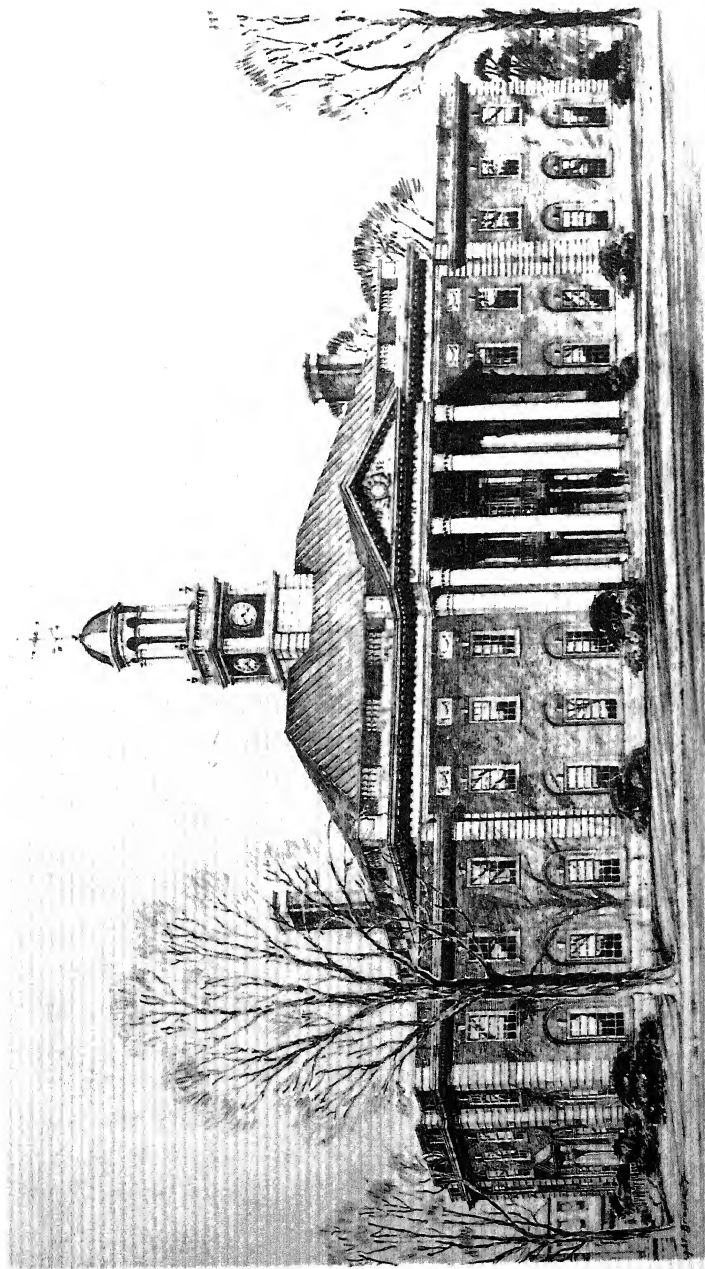
The steps that approach the east entrance do not lead directly to the door, but approach from the sides. This facilitates the handling of Sheriff's Sales at this entrance.

The architects planned to decorate the north pediment with the state seal and the south pediment with the county seal. In order that their decorative value would be in keeping with the architectural setting, and that the detail should not be too fine, prints of the drawings showing the conditions were sent to the Kansas City Architectural Decorating Company. Mr. Simon made models, each dimension being one-half the full size. He framed his plaque with the pediment mouldings in order that the proper relationship could be studied and the proper values established. The result was very satisfactory.

Judge Truman played an important part in planning the building. Under his direction a survey was made by the architect in order to get the requirements of each office. The new floor plans profited by the suggestions of the heads of the various departments and, in their final form, met with their full approval.

The working drawings were prepared in the Keene and Simpson architectural office. Mr. Keene wrote the specifications. The contract for the work was awarded to the Weeks Construction Company. M. Dwight Brown and Mr. Keller served as the architectural superintendents. Hare and Hare planned the landscaping.

The Georgian courthouse situated in the public square lends an atmosphere of dignity to a community that is rich in historical interest.



D. F. Wallace and Keene & Simpson, architects

Drawing by M. Dwight Brown

THE INDEPENDENCE DIVISION JACKSON COUNTY COURTHOUSE

CHAPTER XVIII THE KANSAS CITY DIVI- SION JACKSON COUNTY COURTHOUSE

In 1787, at the age of eighteen, Daniel Morgan Boone, son of Colonel Daniel Boone, left his home in North Carolina, mounted his pony, and alone crossed the wilderness, reaching Missouri after thirty days of riding.¹ He spent the next twelve years in what is now Jackson County. He hunted and trapped beaver, mainly on the Big and Little Blue rivers. It is likely that he was the first man other than the Indians to live in this county.

Many years prior to Morgan Boone's arrival, and for thirty-eight years afterwards, the Indians actually had possession of this district. It was in 1825 that the Indians gave up their title to the western portion of Missouri.

That same year, the Missouri legislature, in order to express their admiration for the victor of the struggle at New Orleans, provided that the newly acquired land when organized should be named Jackson County. This feeling foreshadowed a general acclaim that was evidenced three years later, when the voters elected Andrew Jackson to the presidency of the United States. The thought of the Missouri legislature had not been to pay tribute

¹ Campbell's Gazetteer of Missouri records a more detailed account by Mr. Lykins, who was intimately acquainted with Mr. Boone.

to a president, but had been to do homage to a great general.

The county seat was established at Independence, and government in Jackson County was conducted for the first nine years in a log courthouse erected at a cost of one hundred fifty dollars. In 1836, the county built a brick building and from time to time afterwards enlarged it to meet the requirements of growing departments.

In 1892, however, the county recognized that a great amount of its business was being transacted by the Western Division, and, accordingly, erected in Kansas City a large stone courthouse to accommodate its offices there.

Forty years later that building was declared no longer adequate protection for valuable records, and effort was concerted by the Ten Year Plan Commission to provide for a new Kansas City Division County Courthouse.

The Circuit Judges at that time were: E. I. Purcell, Judge of the Eastern District; W. O. Beeman,² Judge of the Eastern District; and Harry S. Truman, Presiding Judge. These judges met December 10th, 1931, and approved the plan of selecting for the site a block bounded by Twelfth, Thirteenth, Oak, and Locust Streets. Under their direction options had been procured. These indicated that the cost of the site would amount to approximately a million dollars. Since they had secured options on all of

² Judge Beeman's term expired December 31st, 1932, and Judge

the property in that block, they were relieved of any condemnation proceedings.

Judge Truman visited every new large courthouse in the United States. He inquired as to the experiences of the counties that had built new structures, studied the arrangements of the courthouses, and assembled this information in order that the court here might have this valuable guidance.

The court named a board of architects, including Keene & Simpson, Wight & Wight, and Frederick C. Gunn. The court selected E. F. Neild, an architect in Shreveport, Louisiana, and an authority on modern courthouse designing, to act in the capacity of consulting architect. The plans were drawn in the office of Keene & Simpson. The elevations were drawn in the office of Wight & Wight.

In addition to being a member of the board of architects, Mr. Gunn also acted as superintendent of construction for the County Court. He had spent many years in his profession. After being graduated from the Rensselaer Polytechnic School at Troy, New York, and after some experience as draftsman, Frederick Crosby Gunn, son of Major O. B. Gunn, engineer and bridge builder, opened his architectural office in Kansas City in 1890. He designed many county courthouses during his first years of practice. Among his work in Kansas City are the General Hospital group, in 1905, and the National Fidelity Life Building, in 1912.

Arthur S. Keene was born in Brighton, Massachusetts, now included in the city of Boston, September

21st, 1875. He was the nephew of George F. Fuller, a church architect in Boston. As a young man he studied many of the books and drawings in his uncle's library.

After graduating from the Massachusetts Institute of Technology, Mr. Keene together with a friend, Frank Bourne, spent a year in Europe. Returning to Boston, he worked as a draftsman in the office of Shepley, Rutan & Coolidge. He later worked in the office of Guy Lowell.

In 1907, Mr. Keene came to Kansas City and worked for a time in the office of Howe & Hoit. In 1910, he formed a partnership with Leslie B. Simpson. Among this firm's work are: The Wesley Hospital; St. Luke's Hospital; Gate City Bank Building; Land Bank Building; and the Scottish Rite Temple.

The problem of planning the courthouse was somewhat different than that of planning a commercial building. For example, an office building floor may be divided into many rooms, having an appropriate ceiling height of nine feet. A courthouse floor may not be divided at all, having just one or possibly two large rooms. In that case the best light, air, and appearance may be obtained by having a much greater ceiling height. In general the floors of the courthouse are about twice as far apart as those of an office structure.

The architects determined that the new courthouse consist of a fireproof building, having steel frame,

reinforced concrete floors, and an Indiana Limestone exterior.

The departments as worked out by the architects and court were located as follows: the offices of the election commissioners and coroner, on the ground floor; the assessor, collector and recorder of deeds, on the first floor; the county court and administrative office, on the second floor; the circuit clerk and sheriff, on the third floor; the circuit and criminal court rooms, in the lower floors of the shaft; the probate court and grand jury, on the ninth floor; the court of appeals, on the tenth floor; the jail administration, on the eleventh floor; and the jail, on the twelfth and thirteenth floors.

CHAPTER XIX THE JACKSON MONUMENT

There remained the question of a statue of Andrew Jackson. It seemed as though on the Kansas City courthouse or on the premises there should be some evidence of this man of military and political achievement, whose straightforwardness led him to the office of our country's President, and whom this county honored by taking his name.

One of the earliest sketches of the building indicated an enormous figure of Jackson crowning the building tower, which reached about five hundred feet above the ground. Several of the architects, including Mr. Gunn, observed that the size and height of the building made impractical the correspondingly huge statue. It was pointed out that it would be better to place the figure on a lower part of the building. However, the more mature studies did not provide an appropriate place on the structure, itself, for the statue.

In the early spring of 1933, the architects sent prints of their drawings for the courthouse to the Kansas City Architectural Decorating Company, and H. F. Simon made a three thirty-second inch scale plaster model of the building. Thomas Wight, of Wight & Wight, visited the modeler, was much interested in the model, and took away with him a piece of plaster. With the aid of a flattened pin, a small bit, and a magnifying glass, he carved the figure of a horse and mounted on the horse the

figure of a man. The small plaster figure with which Thomas Wight returned to the modeler and suitably placed in front of the model of the courthouse, was that of Andrew Jackson. Those most interested fondly hoped that such a statue sometime might grace the approach to the courthouse.

The question of the statue was brought to the attention of the judges of the county court. The presiding judge, Harry S. Truman, is a man who never tires in his efforts to improve Jackson County. Jackson County has been fortunate to have a man of such energy and enthusiasm in such an active period of its development. He is not content with getting ordinary things done for his country. Whether it is a new highway, a public building, or a work of art, he determines and insists that the quality and workmanship be of the best that can be obtained. It is his aim to have a result of such merit that it will gain the recognition of the entire country. For this reason, it did not come as a surprise when, July 31st, 1933, he announced definitely that there would be erected a statue of Andrew Jackson, and that it would be designed by Charles Keck.

Charles Keck was born in New York City, September 9th, 1875. He began to develop his talent at the National Academy of Design and Art Students League in New York City. For five years, from 1893 to 1898, he worked as an assistant to Augustus Saint-Gaudens. In 1899, he was the first winner of the Prix de Rome. This enabled him to

spend four years in Rome in which to study. He remained there another year and then returned to New York.

Soon after his return, he received considerable recognition for his figure of Mohammed, at the Brooklyn Institute of Art. Among well-known examples of his work are: the Equestrian Monument of Stonewall Jackson, Charlottesville; Soldiers Memorial, Brooklyn, New York; busts of Elias Howe, Patrick Henry, and James Madison, Hall of Fame, New York University; and busts of John Tyler, Capitol, Richmond, Virginia.¹

In the fall of 1933, Mr. Keck prepared four preliminary sketch models, the scale of which was about one and one-fourth inch equal to one foot, of General Andrew Jackson seated upon a horse.

The first of January, 1934, Judge Harry S. Truman, Arthur S. Keene, and Thomas Wight met with Mr. Keck at the sculptor's studio, at Forty West Tenth Street, New York City. They studied the poses of all of the horses and figures and by taking the most successful parts of each, they assembled the statue as shown in the illustration. The design having been approved, Mr. Keck began a new model at a larger scale.

It was agreed that the figure should be eleven feet and six inches high, and the pedestal, eight feet high, a total of nineteen feet and six inches high. It was decided that the pedestal be of Premier Emerald Pearl Granite.

¹ A list of principal works may be found in *Who's Who in America*.



Charles Keck, sculptor

Preliminary Sketch Model for the
GENERAL ANDREW JACKSON MONUMENT

CHAPTER XX

THE MUNICIPAL AUDITORIUM

I

The plays of the great Athenian dramatists were presented in a simple Greek theatre hollowed out of the slope of a hill. The structure was not roofed, and was intended to be used only in the daytime.

The gladiatorial contests of the Romans were held in a gigantic amphitheatre supported by a complex system of masonry piers and vaulting. The major problems involved in the erection of the Colosseum were structural in character, but architects and engineers solved the problems in a manner such that the achievement was well expressed by the line:

“When falls the Colosseum, Rome shall fall.”

Nationwide convention gatherings, local exhibitions, school events, popular musical programs, and athletic contests, to be held in Kansas City in future years, may be witnessed in an edifice that can function independently of external conditions. Whether outside it is daylight or darkness, it is warm or cold, the sun shines or the rain pours, an audience of more than twenty thousand with the utmost comfort may enjoy the programs presented.

Many factors contributed to make possible the

Municipal Auditorium, the large seating capacity of which will tend to occasion popular admission rates.

II

Designed by Frederick E. Hill and on February 22nd, 1899, formally opened by Sousa and his band, Kansas City's first Convention Hall was doomed to an early fate. April 4th, 1900, ninety days before the National Democratic Convention was scheduled to open there, the hall was destroyed by fire. However, by action quickly taken by men having some of that same spirit of determination that had won the admiration of President Cleveland, and by following very much the same plans as before, the city built the present Convention Hall, and by July 3rd, 1900, had it rebuilt sufficiently to accommodate the National Democratic Convention, which nominated William Jennings Bryan to run again for President.

The building served for many conventions, including the National Republican Convention in 1928. However, in order to compete in the future with cities that possessed better equipped auditoriums, in 1931, Kansas City began to plan a new hall.

III

In selecting the site, the city officials wanted to keep the location convenient to both Kansas Cities. After some deliberation, they decided upon the

block located directly south of Convention Hall. The site is bounded by Central, Wyandotte, Thirteenth and Fourteenth Streets.

When, from Hezekiah Pollard in 1856, General John W. Reid bought forty acres of land, paying two thousand dollars for it, he little imagined that a block¹ of that ground, in 1931, would be purchased by the city for a little more than a million dollars. Nor is it likely that he fancied on that site any such edifice as the Municipal Auditorium.

IV

January 5th, 1932, H. F. McElroy, city manager, announced the decision to divide the architectural services between the firms of Hoit, Price & Barnes and Alonzo Gentry, Voskamp & Neville.

Preliminary studies were made in both offices. The drawings for the general construction were prepared largely in the office of Alonzo Gentry, Voskamp & Neville. The drafting staff consisted of men from both offices. The drawings for the mechanical work were prepared under the direction of Mr. Cassell in the office of Hoit, Price & Barnes.

Employed at the Gentry office was Joseph D. Murphy, winner of the competition for the twenty-second Paris Prize of the Society of Beaux-Arts Ar-

¹ It was reported by *The Kansas City Star* that the portion of that block still owned by the son, William Magraw Reid, was purchased for three hundred thousand dollars.

chitecture, 1929.² The writer suspects that the successful student contributed materially in working out the final design for the building.

The two years that elapsed between the selection of the architects and the starting of construction enabled the architects to make a very thorough study of all parts of the auditorium. The plan consisted of one large auditorium, a theater and several committee rooms. The modern design for the exterior of the building had a very substantial appearance, due mostly to the lack of windows. Controlled lighting and ventilating in the main auditorium made unnecessary natural light in that portion.

V

There was some discouragement felt in the summer of 1933, due to the limited funds that would be available to build the auditorium. It seemed that much of the decoration and finishing of the building would by necessity be left to the caprice of future generations. There was rejoicing in October, when it was announced that in order to promote employment, the federal government would aid in the construction, granting from its public works fund one million one hundred thirty-five thousand dollars. The auditorium would be a finished building.

March 6th, 1934, information was received in Kansas City that the federal government had approved the low bid of three million seven hundred

² A Memorial to the Spirit of the West.

fifty-three thousand two hundred eighty dollars, submitted by the construction firm of Patti, Ring and Fleisher.

CHAPTER XXI THE WILLIAM ROCKHILL NELSON GALLERY OF ART AND THE ATKINS MUSEUM OF FINE ARTS

Overpowering as are the masterpieces by Rembrandt, Rubens, El Greco, and Titian, one remains conscious of the fact that there must have been guiding hands active in making it possible to bring together these works of art. The names of William Rockhill Nelson and Mary Atkins long will be revered for contributing so generously in order that the citizens of Kansas City and the Southwest might develop a larger artistic appreciation.

At the laying of the art gallery corner-stone, Dr. Burris Jenkins referred to the publisher as "A young and powerful entrepreneur, who launched a little newspaper that he called The Star. As his paper grew, the power and wealth of William Rockhill Nelson grew also. When toward the end of his days, he looked about for a way to invest that wealth for all time, he decided with profound wisdom, to build here a monument of art."

William Rockhill Nelson restricted the income from nearly twelve million dollars as follows:

"I direct that the University trustees in the purchase of such works or reproductions of such works

of fine arts shall select works or reproductions of the works of artists who have been dead at least thirty years at the time of the purchase of the same."

In his will Mr. Nelson further directed that the foundation be managed by a board of trustees appointed by the heads of the three important state universities of Missouri, Kansas, and Oklahoma. He gave as the reason for his choice of these men that he wished to keep the trust free from political control and under the management of men of superior taste and good business ability.

Burris Atkins Jenkins was named for Mrs. Atkins' husband, who had been a business associate of Dr. Jenkins' father. Recalling the donor of the west wing, Dr. Jenkins said, "It was here that grew and expanded the shrinking, reserved and hitherto cramped soul of the former school teacher from Kentucky. Scottish by dour inheritance, she enjoyed only a few brief years of married happiness with a man as unsmiling as herself. Left again to loneliness, she came and went noiselessly in this community. Dour she was by Old World Inheritance, but even more so by untoward circumstances. Only a few friends knew her heart of gold.

"The brightest time in her life was probably the last two years she spent abroad. It was there she discovered the pictures in the great art galleries. Who knows the thrilling response of this starved nature to the great messages of the artist who, after

hundreds of years, still stood alive and speaking in those homes of beauty. The best testimony to the inarticulate love of the beautiful in the heart of Mary Atkins lies in what she enabled us to do this afternoon in laying this cornerstone to her and her husband's deathless memory."

Mr. Nelson, himself, did not place available the funds necessary to build the gallery. The amount required to house the art treasures to be purchased from the publisher's estate was obtained from other generous sources. Mrs. Ida Nelson, widow of William Rockhill Nelson, left a fund that finally amounted to approximately a million dollars. Mrs. Laura Nelson Kirkwood, Mr. Nelson's daughter, left more than a million dollars. In 1911, Mrs. Mary Atkins, widow of a pioneer real estate dealer, left a quarter of a million dollars for a museum. Under careful management for a score of years, that amount grew to nearly three times the original amount. Frank Rozzelle, who had been an attorney and friend of Mr. Nelson's, left a hundred thousand dollars for the same purpose. Irwin Kirkwood left for the erection of the building, two hundred fifty thousand dollars. Although there was available for the erection of this building more than four million dollars, only about three million dollars was expended in constructing the building.

The Oak Hall property, the home of William Rockhill Nelson, was left by Mr. Nelson to his daughter, Laura Nelson Kirkwood. Mrs. Kirkwood

had final disposition of the property and she left it in trust to her husband, Irwin Kirkwood. The will gave Mr. Kirkwood the full use of the property during his lifetime. However, Mr. Kirkwood waived his life interest in the property, and offered at once the spacious twenty acres as a site for the gallery. H. F. McElroy, city manager, estimated the value of this property at approximately four hundred thousand dollars.

July 3, 1927, John F. Downing, trustee of Mrs. Nelson's estate, announced that Wight & Wight long had been the chosen architects of the Mary Atkins fund trustees and that he had decided to concur in that choice to bring all the designing into one office, deemed a highly competent one by him.

The firm of Wight & Wight was indeed a competent one. Prominent buildings to their credit were the Kansas City Life Insurance Building, the Wyandotte County Courthouse, and the First National Bank Building, all of monumental character.

Thomas Wight took the lead in directing the architectural work from the inception of the gallery to its completion. In July of 1927, he met with Mr. Kirkwood. The latter told the architect that there were two conditions on which he would insist, the building must be of classical design, and it must be of Indiana limestone.

Thomas Wight was the older of the brothers. He was born in Halifax, Canada, September 17th, 1874. When a young man, he had studied architecture in Italy and in Greece. He came to the United States

in 1891. He was employed in New York City as a draftsman by the renowned firm of McKim, Mead & White. In 1904, he left their office and began the practice of architecture in Kansas City, Missouri.

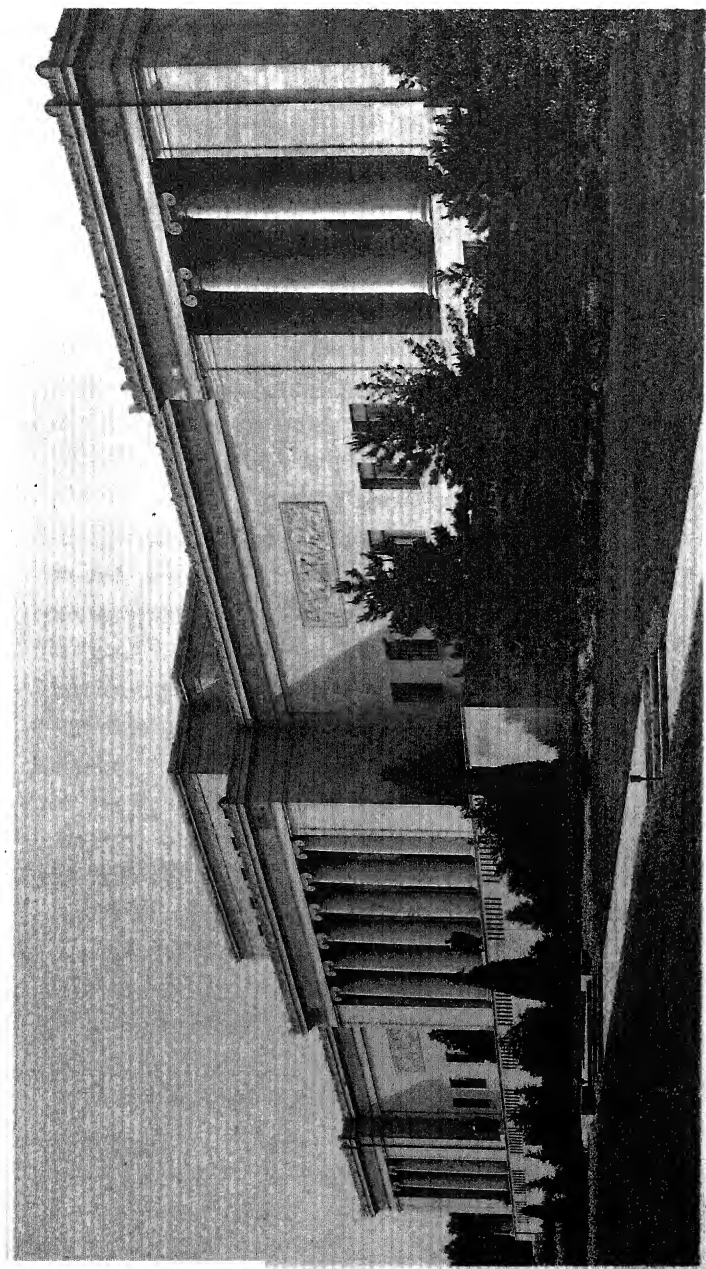
In the warm summers, Thomas Wight was in the habit of yielding to the call of his native territory. He would put aside his pencils and drawing paper, and leave for St. Margaret's Bay. There he would camp, fish, and enjoy the natural splendor of Nova Scotia.

His vacation in the summer of 1927 was spent as usual in the Canadian woods. However, he had added to his equipment enough drawing material that he was able to make the studies that outlined the gallery approximately as it actually was built. These drawings he mailed to his office on the fourth floor of the First National Bank Building. There his sketches were developed in more detail by his staff and were submitted to the trustees for approval.

The architects, together with the trustees, planned the gallery in such a manner that it will satisfy the requirements for many years to come. Counting all of the exhibition rooms, period rooms, and store rooms, the building has more than a hundred rooms.

The east wing was named for Mrs. Atkins. In this is an auditorium that will accommodate seven hundred persons.

The west wing was planned about a patio. This peaceful and refreshing court was provided by the money bequeathed by Frank Rozzelle and was named Rozzelle Court.



Wight & Wight, architects

WILLIAM ROCKHILL NELSON GALLERY OF ART AND THE ATKINS MUSEUM OF FINE ARTS

The architects planned the building in a manner such that the attendants with a minimum of work might bring into the building the new pictures and art objects, uncrate them in a store room, and examine them before taking them to the galleries.

Under the direction of the architects, native stone was quarried, some of it at the site, polished, subjected to tests, and found suitable for being specified for the walls of the south entrance vestibule.

Charles Keck, who in his youth was an assistant to Augustus St. Gaudens, sculptured in low relief twenty-three panels depicting the history of the settlement of the Middle West, did the sculptural work on the bronze vases depicting the four seasons, and did the ornamental bronze entrance doors depicting the story of Hiawatha. Mr. Keck's brother, Max, worked as an associate, developing the architectural modeling, under the direction of the architects. Regarding this, Charles Keck wrote the writer:

"In regard to my brother assisting me in the architectural treatment of the Nelson Gallery bronze sculpture, I would like to say that all of the ornament portion of the bronze work is that of my brother, with the exception of the figures. On these we worked together, under the supervision of Mr. Thomas Wight, he modeling the ornament and I the figures. We worked in perfect harmony, each respecting the other's judgment, and believe that the result proves this unity of thought."

The vaulted ceiling of the south vestibule is dec-

orated with murals by Leroy MacMorris, a New York artist. The Atkins stairway panels are decorated with murals by Andrew T. Schwartz, also a New York artist.

The fine results attained in the construction of the building were due in a large measure to the spirit of cooperation, and standard of workmanship of the sub-contractors who executed the work.

July 16th, 1930, J. F. Downing turned the first spadeful of earth on the twenty acre site for the building. He had acted as Mr. Nelson's banker for many years and it was with considerable feeling that he said, "We launch this venture in gratitude, and in hope it will prove a beacon of enlightenment to this city and territory for generations to come."

A few minutes later, two steam-shovels and fifty men began in a more material way the work started by Mr. Downing, and they completed the excavating about two months later.

Hare and Hare were selected to be the landscape architects. The skill with which they did their work is described in *The Kansas City Star*, which gives the following statement by Donald W. Bush, a young associate on the Hare and Hare staff:

"We planned so that all planting would lead toward the building, would be secondary in character to it. We could have planned fountains and pools, beautiful in themselves, but which would have distracted attention from the gallery. We avoided this. We hoped to lead the eye through walks and

views, always toward the building itself. For that reason very little exotic or showy material was used, not much red and yellow foliage. The predominating note around the gallery is a rather somber, quiet, dull green.

"We kept the evergreens and deciduous groups apart, did not mix them, so as to avoid a spotty effect in winter when the deciduous plants lose their leaves. We placed blooming shrubs into color harmonies, and remembered the times of year in which they bloomed. Because of the large scale of the whole plan, mass effects were carefully worked out so as further to avoid spottiness. The parking lots, curbings and walks were carefully designed to avoid harsh effects. Few varieties of evergreens were used, to attain simplicity, but hundreds of them were massed together."

The building itself, with its unfluted Ionic columns gradually materialized and was opened to the public December 11th, 1933. The writer thinks that John Ruskin must have been thinking of a very similar edifice when he wrote:

"When we build, let us think that we build forever. Let it not be for present delight nor for present use alone—let it be such work as our descendants will thank us for, and let us think as we lay stone on stone, that a time is to come when those stones will be held sacred because our hands have touched them, and that men will say as they look upon the labor and wrought substance of them: 'See! This our fathers did for us!'"

On a pedestal in the center of the classical gallery of the Nelson collection, there stands a marble lion, the sight of which arrests the attention of everyone who beholds it. Why is one so deeply impressed? Where did the sculpture come from? What of its sculptor? How might one in his imagination restore the missing fragments? These and many other questions come to the visitor at the gallery. The lion is worthy of serious study.

Paul Gardner, director of the William Rockhill Nelson Gallery of Art, told the writer that it was purchased from Joseph Brummer, an art dealer in New York, by H. W. Parsons, European Art Advisor for the Nelson Gallery. Mr. Beam, assistant to Mr. Gardner, told the writer that about forty years ago the various fragments were discovered in Attica, and were shipped to Paris. There, Mr. Brummer purchased the pieces of the statue, shipped them to New York, and directed that his workmen assemble the pieces. They skillfully restored a section of the left leg and some of the body. In 1933, the Nelson Gallery purchased the lion of Mr. Brummer and it was one of the art treasures that was exhibited to the public when the Gallery first opened its doors to the people of the Southwest.

Greek sculpture is closely related to Greek architecture. The architecture of the period consisted

mostly of a harmonious relationship between horizontal and vertical lines, as for example, the vertical columns and the horizontal cornice. It was to relieve the monotony of these pronounced vertical and horizontal lines that the Greeks introduced much of their fine sculpture. It added variety of line.

After two thousand years, parties unearthing these sculptures, on the other hand, cannot appreciate fully the beauty of the sculptures unless, and it is rarely possible, they can reconstruct the entire architectural background for which the sculptures were to adorn and become a part. It is by comparing the newly excavated sculptures with some pieces that have been exhibited long enough to have been studied and investigated that art critics are able to imagine to some extent the possible relation it had to some architectural composition. That is why it seems to help one in his appreciation of the lion at the Nelson Gallery to compare the lion with some of the few other existing similar examples of that period.

Inquiring as to his impressions of the Greek lion at the Nelson Gallery and as to the whereabouts of similar examples, the writer wrote to Professor Joseph M. Kellogg, head of the department of Architecture, University of Kansas. He replied:

"Of course it is a grand and noble object, and is destined no doubt to be one of the most popular objects in the museum.

"The lion was a favorite subject for symbolic treatment as commemoration of a battle, or such event.

When I was in Greece I saw that famous one on the battlefield of Cheronea which has been there ever since the event. That is a sitting up lion, however . . . I enclose a picture of the Berlin lion. It is very similar to this one in Kansas City. You can compare it with the one at the gallery.

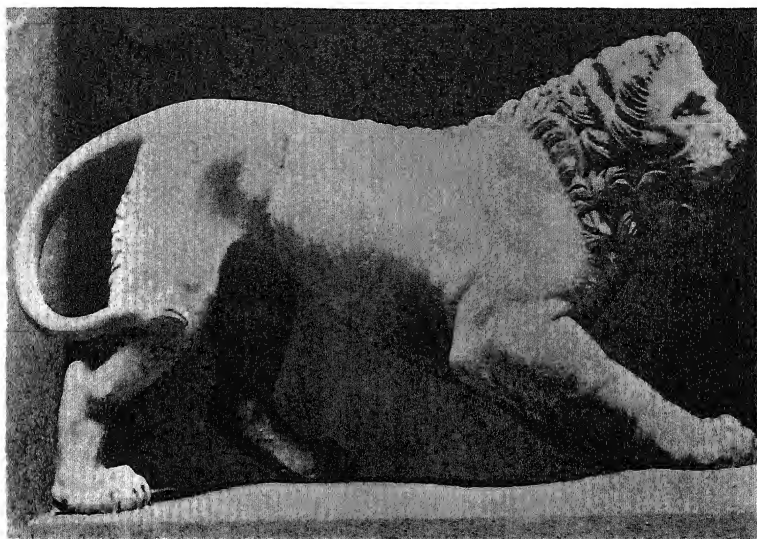
"Write to Miss Gisela Richter, Metropolitan Museum, New York City. She is the greatest authority in this country on Greek and Roman sculpture, has written books about it."

In reply to the writer's inquiry, Gisela M. A. Richter, curator of the Department of Classical Art, Metropolitan Museum of Art, and author of a fine volume entitled *The Sculpture and Sculptors of the Greeks*, wrote the writer: ✓

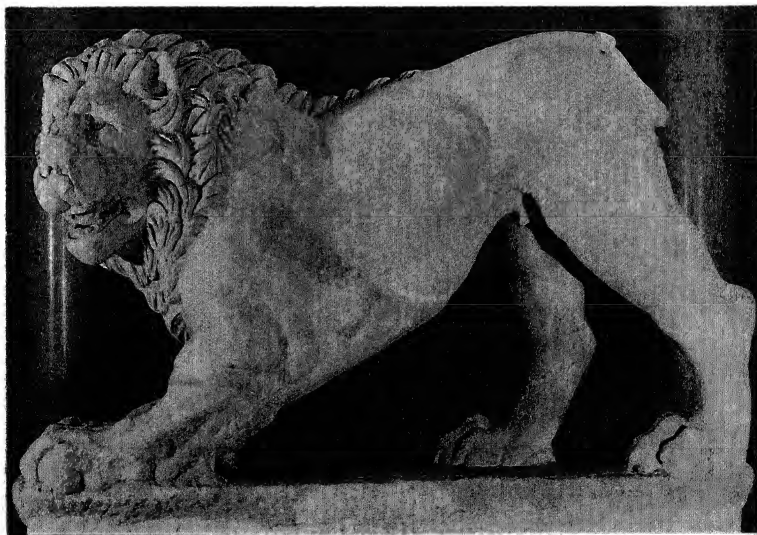
"I saw the lion now at Kansas City when it was here in New York. It seemed to me a fine, imposing piece, Greek, of the fourth century B. C. . . . It is quite similar to the lion in Berlin . . . There are two similar examples in the National Museum at Athens.

"A date in the fourth century B. C. is indicated by the similarity of these lions with those of the Mausoleum for which we have a definite date in the middle of the fourth century."

Looking at the picture of the lion in the Royal Museum in Berlin and then at the one of the lion in the Nelson Gallery, one might at first think the



GREEK LION
Royal Museum, Berlin
c. 350 B.C.



GREEK LION
Nelson Gallery, Kansas City

pictures were opposite views of the same lion. On closer inspection, one sees that the Royal Museum lion has its head facing directly to the front, has a well shaped tail, and a complete nose. Visualizing the Nelson Gallery lion with all of its original faculties, one finds the lion more graceful in line, and more definite in detail.

In a recent catalogue of the Berlin museum,¹ von Carl Blümel says of the Berlin lion:²

"It is probably from Attica. It is supposed to have been brought from Greece to Venice in the Morosinischer period. Later, it stood in the garden of a Villa in Vigonovo near Dolo in the possession of the family Sagredo and, in 1891, it was purchased for Berlin.

"The legs for the most part, the base, the tail, the ears and two teeth are reproduced in plaster-paris. The surface, especially on the head, shows signs of weathering. At one time it was attempted to saw through the body of the lion, traces of which are still to be seen in front of the right hind leg. The hide is indicated by fine grooves made with iron files. The mane is carved with round files and the single strands are indicated by deep furrows of the borers. The back side is less complete than the front side, as it was probably less visible.

¹ Catalogue of the Berlin, Staatliche Museen, Katalog der Griechischen Skulpturen des Funften und Vierten Jahrhunderts v. Chr. von Carl Blümel, Berlin, Verlag von Hans Schoetz & Co., 1928.

² The Berlin lion is 1.25 m. in height, 1.50 m. in breadth, and 0.60 m. in depth. The length of the base is 1.86 m. The Nelson Gallery lion is 82 inches long by 46 inches high.

"The lion stands with widespread hind legs, the front crouching somewhat, ready to leap, ready to attack; the head is turned slightly toward the right, the mouth opened to roar. The animal shows broad strong form resembling the dog-type of the fifth century. The head is architecturally similar to those used as fountain heads. The lion stood either as a single monument upon a grave or, which because of its slightly neglected rear-side is more probable, together with a counterpart as a corner akroterion upon a larger tomb monument, like the two lions surrounding Dionysos as ornaments.³ In the Piraeus Museum is a lion of smaller proportions, but closely related in style, probably even coming from the same Attican workshop. The comparison with the lions of the mausoleum dates it probably in the middle of the fourth century."

The Greek sculptors did not attain the excellence in portraying the lion⁴ that they did in portraying the animals that were native to their country. They lacked the opportunity to model or study the lion from life.⁵ Therefore, it is not as a portrait that we most admire the lion, but as an example of the sculptor's ability to symbolize strength, power, and

³ Brueckner, *Der Friedhof am Eridanos bei der Hagia Triada zu Athens*, p. 82, fig. 47-49. *Ath. National museum* Nr. 803. 804.

⁴ See article on lions by B. Schroder, *Fünf Lowen*, in the text of Brunn-Bruckmann's *Denkmäler Griechischer und Römischer Sculptur*, pls. 641-645.

⁵ The lion was extinct in Greece proper. See Herodotos VII, 125, 126, and Aristotle, *Historia Animalium* VI 31 and VII 28.

resolution of purpose, the Pentelic marble lion being used as the medium by which he might perpetuate these ideals.

CHAPTER XXIII AMONG THE MANY OTHER LANDMARKS

I

NEW ENGLAND LIFE BUILDING

Using other buildings for examples, the writer would like to review, briefly, the story of architecture in Kansas City. Once again, he would like to have the reader return his thoughts to 1887. This time, he would describe a new six-story structure being built at Ninth and Wyandotte Streets. There a building, comparable in many respects to the New York Life Building, was being erected by the New England Mutual Life Insurance Company of Boston, Massachusetts.

The firm of Bradlee, Winslow & Wetherell, of Boston, furnished the architectural services. They designed the exterior of the building in the Italian Renaissance manner, including the cornice and horizontal bands that divide the façade of the building into interesting proportions. When working out the details of the building, the architects provided below the corner bay window five panels on which to carve the seal of each of the New England states. The inside of the building was finished in cherry. They provided many fireplaces, in which to burn canal coal.

A. W. Childs was the first building agent. The

larger part of the space was leased prior to completion. The basement was arranged to accommodate the New England Safe & Deposit Trust Company, which has used the vaults for more than forty years.

II

THE KANSAS CITY PUBLIC LIBRARY

The Kansas City Public Library at Ninth and Locust Streets was completed in 1898. The architects for the building were W. F. Hackney and Charles A. Smith. A. Van Brunt was the consulting architect. The library had been organized twenty-five years when the present building was erected. The structure was more than ample to accommodate the number of books and size of organization at that time. However, the increase in both the number of books and the use of the books has made quite inadequate the present building. There are now five hundred fifty thousand volumes. Kansas City should look forward to replacing this old building with a new modern library building.

The city library is a department that is supervised by the Board of Education. That board appoints a committee of two persons to whom are taken all matters pertaining to the library. Mr. Purd B. Wright has served as librarian since 1911. Miss Irene Gentry is his assistant.

Classifications that are represented exceptionally well are books on genealogy, local history, and Civil War material. A rare little book owned by the li-

brary is entitled *Guide to the Kansas Gold Mines at Pike's Peak*. It consists of notes from Captain Gunnison and an address on gold mines by Captain Gilpin. It was published at Cincinnati, Ohio, in 1859, when Colorado was included in Kansas Territory. It is the only known copy. The library has a complete file of *The Kansas City Star* and nearly a complete file of the *Journal Post*.

Books are issued at the rate of more than six thousand on the average day. The library has fourteen branches. Each year for new books, the Board of Education appropriates in its budget an amount varying from thirty-five thousand to fifty-five thousand dollars.

III

R. A. LONG RESIDENCE

In 1906, R. A. Long decided to build a fine residence, the location of which would be on Independence Boulevard. In the office of Howe & Hoit, preliminary drawings were made by Mr. Hoit. The next year the location was changed to the site on Gladstone Boulevard. In 1908, E. M. Price continued the development of the preliminary drawings begun by Mr. Hoit. The next year, as designer and chief draftsman for Mr. Hoit, Mr. Price had charge of developing these sketches into working drawings and the fine results were due largely to his ability and application.

Edwin Morgan Price was born in 1884 at Webb

City, Arkansas. His parents moved to Fort Smith a few years later and it was there that he attended public schools. His father observed a marked ability in him to draw pictures and the man decided to encourage the boy and as soon as possible start his training in an architect's office. He began in the office of H. I. Gottard in Fort Smith.

In 1903, Mr. Price went to St. Louis and worked for Legg & Holoway, Eames & Young, Weber & Groves, and the Louisiana Purchase Exposition. In 1905, he came to Kansas City and began work in the office of Howe, Hoit & Cutler. In 1907, he went to Boston and took a special course in architecture at the Massachusetts Institute of Technology. With the exception of the time spent in completing this course in 1907-8, Mr. Price has remained with this office, becoming a partner of Mr. Hoit in 1913. In 1919 the firm became Hoit, Price & Barnes. It was upon his return from Boston that Mr. Price began his work on the sketches for the R. A. Long residence.

Serious attention was given the project. The circulation in the plans was studied, the proportions in the elevations, and the relationship of each part to the other parts. A grand staircase was planned, but its becoming conspicuous was guarded against. The hall was made adequately large in scale, and the grandeur of the decorations of the entire room was carried out in such a manner that the stairs became a proper part of a whole scheme. Each room was kept in its proper importance. For the massive south ele-

vation, there was planned a fine portico, the Corinthian columns of which would be monolithic.

Much ingenuity was used in placing the grilles from which would come the music from the pipe organs. Grilles were placed in the first floor hall floor for the organ in the basement, grilles in the second floor hall wall for the organ on the second floor, and a circular grille in the ceiling over the stair landing for the echo organ on the third floor. It was planned that the console would be placed on the stair landing.

The contract for the general construction was awarded to George W. Huggins, Kansas City. The contract for the interior finish, decorations and furnishings was awarded to William Baumgartner & Company, New York.

IV

NELSON MEMORIAL CHAPEL

The William R. Nelson Memorial Chapel, located on the slope of a hillside at Mount Washington Cemetery, makes a splendid shrine for one who did so much for the betterment of his fellow citizens.

The character of the memorial is an adaptation of the English Tudor Gothic. It was designed in the office of Jarvis Hunt. The structure is built of native stone, a material for which Mr. Nelson was very partial, and trimmed with buff Kasota. Inside, the walls, piers, and window tracery are of Kasota. The

ceiling is vaulted. The building was finished in 1917, about two years after Mr. Nelson's death.

Standing under the oak trees and looking up the many granite steps, leading to the entrance level, one has a most profound feeling of reverence.

V

KANSAS CITY ATHLETIC CLUB

The twenty-two story Kansas City Athletic Club Building was conceived by members of the organization in 1917. The club selected the firm of McKecknie and Trask to furnish the architectural services. A site at Eleventh Street and Baltimore Avenue was acquired. Some construction work was started. However, the project did not receive adequate financing and in 1920 the steel frame of part of the building stood exposed, and progress in the construction ceased.

After many months, there was a receiver's sale. In order to protect the indebtedness due on fabrication, the steel interests bid in the property. Albert R. Jones bought a half interest in the project.

The firm of Hoit, Price & Barnes was selected to make new plans and take charge of the architectural work. According to the new drawings, the exterior would be faced with brick and terra cotta, and the facades would be divided into interesting proportions by means of various bands of ornament. The interior of the structure would accommodate the activities of the athletic club, the offices of the Cham-

ber of Commerce, and other civic organizations. The building would be equipped with many club facilities, including a main dining room, lounge, library, gymnasium, swimming pool, handball courts, ball room, and roof garden.

Construction was resumed in 1922, and the building was opened September 1st, 1923.

VI

KANSAS CITY LIFE INSURANCE BUILDING

At Armour and Broadway, a well proportioned classic building of the Doric order is situated on a site comprising five acres. Two lions, modeled by Jorgen C. Dreyer, guard the approach.

The architects for the building were Wight & Wight. They planned a four-story structure faced with Indiana Limestone. They determined that the interior finish be of marble and American walnut.

The building was opened formally August 1st, 1924. J. B. Reynolds, who for twenty years had been president of the institution, said, "In this structure, all personalities are lost and the cooperation of the group made plain. It stands as a monument to the efforts of many. Therefore, in the name of those who have made this building possible, we do here and now dedicate it as the home office building of the Kansas City Life Insurance Company, and may the spirit of Him who guides the destinies of men and nations ever be present in the administration of its affairs."

The building decorated for Christmas with colored lights, candles, and huge swaying bells may be counted on to contribute its share to the Yuletide spirit.

VII

ALFRED BENJAMIN MEMORIAL

Overlooking the vast grounds at Swope Park is a composition of two figures surmounting a pedestal that is flanked by two benches and a fountain. F. H. Packer's thought was to represent in bronze the spirit of the strong giving aid to the weak.

It is an appropriate memorial erected from voluntary subscriptions to honor a man who was active in charitable undertakings and who gave liberally from his own income. Alfred Benjamin, who was first vice-president of the Abernathy Furniture Company, and a director of the Duff & Repp Furniture Company, died July 18th, 1923. The philanthropist was missed greatly. The desire of his friends to express their feelings materialized in the bronze composition by F. H. Packer, a New York sculptor. The memorial was unveiled May 29th, 1927.

The pedestal was designed in the office of W. F. Fix, a New York City architect. In Kansas City, Frederic McIlvain and his superintendent, William R. Bovard, supervised the erection of the monument.

VIII

LOEW'S MIDLAND THEATER

The elaborate interior of Loew's Midland Theater indicates a remarkable skill and knowledge of design in the persons responsible for the architectural work. Thomas W. Lamb, a New York City architect, furnished the architectural services.

His office planned: for the north side of the entrance, a mirror thirty-six feet high to adorn the base of which was placed an exquisite statuary group, "The Four Seasons"; a grand foyer decorated in the baroque style of Louis XIV; an auditorium with a seating capacity of four thousand; stage hangings draped from a huge replica of Empress Josephine's crown; a center light fixture consisting of a bronze chandelier fourteen feet in diameter, set with crystal, and illuminated by three hundred amber colored light bulbs; and beneath the stairs leading to the mezzanine, a stairs leading to the main lounge.

Accessible to the main lounge was located the women's smoking room. This consisted of the re-assembled parts of the Oriental room taken from the New York City Vanderbilt mansion. The many pieces of art glass mosaic were installed painstakingly by Tiffany workmen. When completed the glass reflected the brilliant light from a beautiful chandelier.

The theater opened with a remarkable program, October 28th, 1927. The orchestra, rising grandly on its elevating platform, was conducted by the cele-

brated Rubinoff. The overture was the Marche Slav by Tschaikowsky. Later Rubinoff led the orchestra in "The Dance of the Russian Peasants." Ramon Navarro played and sang two Spanish folk songs. Aileen Pringle and "Buddy" Rogers appeared and spoke. These introductions were followed by Mr. Navarro's picture "The Road to Romance."

IX

THE MUNICIPAL AIRPORT GROUP

Scanning the landscape from the top of one of Kansas City's skyscrapers, one may look down upon the activity at the Kansas City Municipal Airport. There are two buildings that on closer inspection one finds very interesting.

The passenger station was designed in the office of Edward W. Tanner in the summer of 1929. H. A. Noble was the consulting engineer. The plan is one of balance and good proportions. The building is ninety-two feet and two inches long by forty-eight feet and six inches wide. The waiting room is in the center, and is flanked by the vestibule on the east, the concourse on the west, the dining room on the south, and the baggage room, ticket room, and offices on the north. The field manager's office and the promenade tile roof are on the second floor. The tower reaches a height of forty-four feet and six inches.

The hangar for the headquarters of the Transcontinental & Western Air Lines was designed in the

office of Alonzo F. Gentry, Inc. In the hangar an overhead crane travels the full length of the building and carries heavy parts of planes from the machine shop to the plane on which the parts are to be placed. The three doors, each over a hundred thirty feet long, are interesting in that each opens as a unit to a clear height of twenty-two feet. The contract for general construction was awarded to S. Patti and the building was erected in the fall of 1931.

X

BRYANT BUILDING

The tallest building on Grand Avenue is the Bryant Building. It was designed in a modern style, the vertical lines predominating. Above a granite base, the building is faced with light brick broken by spandrels of dark terra cotta. In design, it is quite a contrast to the Federal Reserve Bank Building, the architectural work of which was done ten years previously by the same architects, Graham, Anderson, Probst & White, a Chicago firm.

The heirs of Thomas A. Smart, a pioneer merchant, derived a fine income from the old seven-story Bryant Building. They leased nearly all of the rentable area. The power plant produced electricity for their building and produced an income by furnishing neighboring buildings with electricity. It was their satisfactory experience with the old Bryant Building that led the Bryants to consider a larger building. Hughes Bryant was the financing agent

and took part in organizing the first management. The general construction contract was awarded to Thompson—Starrett, a Chicago contracting firm.

The light materials used in facing the new building show to best advantage when floodlighted at night.

CHAPTER XXIV

THE FIDELITY BANK BUILDING

On the morning of September 11, 1930, men employed by the Monarch Wrecking Company with their picks began to tear down the staunch walls of the building from which Grover Cleveland had made the assertion that "THERE IS NO LIMIT." Some of the walls were four feet thick, being typical of masonry construction before the advent of the use of concrete or steel in frame buildings.

For sixteen years the structure had housed the various departments of the government. For twenty-eight years the building had served as the home of the Fidelity Bank and Trust Company.

When the bank moved into these quarters in 1902, the institution had ample space. However, in 1930, the bank, through expansion and mergers, had completely outgrown the building and was transacting its business in several scattered locations.

In August, 1931, Henry C. Flower, chairman of the board of directors, and founder of the Fidelity Bank and Trust Company, summed up the situation as follows:

"It must be self-evident that there is neither economy nor efficiency in conducting one business in disconnected and unrelated buildings. We were thus confronted with the important problem of eliminat-

ing this waste and concentrating our working forces. Our new building will obviate all of this waste and bring all departments under one roof and one directing head. This saving alone would amply justify a new building."

The building committee selected Hoit, Price & Barnes to be the architects.

Mr. Hoit, small in stature, straight, refined, quick, full of energy, with quantities of white hair, enjoyed his meetings with men active in the city's affairs. He maintained a careful lookout for waste, not only in his office, but in his client's behalf. At the same time he insisted that his draftsmen make thorough drawings. Some details of ornament cost the office as much as the ornament cost the owner. He was very punctual at appointments, and never at any time did he fail to pay his draftsmen on pay day. He appreciated the essays of Emerson, belonged to many organizations, contributed his share of entertainment at any party, and could be depended upon to the very letter.

The drafting force in the Hoit, Price & Barnes quarters on the twenty-fifth floor of the Telephone Building was already working at capacity on drawings for the Kansas City Power and Light and Dierks Buildings. For this reason the firm proceeded to rent additional space on the floor above.

Kent Frohwerk, who had been employed in the New York office of Dennison and Hirons, returned to become the job captain for the bank drawings. Mr.

Frohwerk was tall, slight, his brown mustache waxed and his sandy hair thinned on top. He was generous with encouragement, and every draftsman worked to win from him some word of praise. His drafting table was in the middle of the room. Behind him was a large file of drawers. On top of the file was an eighth-inch scale model of the building project, a row of reference books, four metal boxes from Mr. Price's file, and the telephone. Hanging on the rack nearby was his overcoat, one pocket of which usually bulged with the last detective magazine.

A dozen other draftsmen had their tables lined along the windows. In one corner Mr. Glass and his three men concentrated on steel calculations. There was good-natured banter. Every noon one of the boys would brink back a large sack of gumdrops. There was a congenial feeling in the drafting room that would be hard to duplicate. The mechanical set of drawings were made downstairs under the direction of Mr. Cassell. Mr. Brunt was the architect's superintendent at the job.

When the drawings were under way, Mr. Hoit announced that "The structure will be of the highest type of steel frame and will rest upon solid rock twenty-six feet below the street. The frame will be fire-proofed with concrete and floor slabs will be of reinforced concrete.

"The clock towers crowning the building will permit the continuance by the Fidelity National Bank

and Trust Company of their slogan, 'Under the Old Town Clock,' and it is this slogan that will furnish the key for the silhouette this building will give to the Kansas City skyline, the second highest building in Kansas City and in the state of Missouri."

Because of the higher elevation of the clock floor, the architects designed the clock faces much larger than those in the old building. They made each new face a square, thirteen feet four inches high and the same wide. Correspondingly, they increased the size of the hands. They designed the minute hand, including the counterweight, to be eight feet six inches long, and the hour hand to be six feet long.

The architects together with the building committee planned the building so that the bank itself occupied the first four floors and basement. They arranged that there be safe deposit vaults in the basement, the savings department together with five revenue producing store rooms on the first floor, the main banking room on the second floor, private offices, director's room, trust, tax, credit, and mortgage departments on the third floor, and the transit department, country bookkeepers, clearing house, analysis, mailing, auditing, new business, and the telephone operation on the fourth floor.

They designed the bank portion monumental in character, dignified by restraint, and modern in detail. They faced the exterior street façades of this

portion with Indiana Limestone, rising above a granite base.

They worked out a method whereby the three large chandeliers in the huge main banking room may be raised and lowered by means of pullies concealed above in the ceiling. This permits easy accessibility when it is desired to clean the etched glass or to replace light bulbs.

The fifth to thirty-second floor walls were constructed of brick and ornamented with terra-cotta. These floors were provided with accommodations for tenants. Three-inch hollow tile was used in the partitions, and a fine grade of American Walnut was selected for all mill-work. The tenants' floor plans were laid out with a draftsman employed by Hoit, Price & Barnes, the architects.

The distance from the sidewalk to the top of the building is four hundred sixty-five feet and four inches.

The society of the American Institute of Architects recognized and presented the Fidelity Bank Building the medal award as the best example of Kansas City architecture in the commercial classification for the year 1931.

The building committee arranged to obtain the services of Hughes Bryant, building operator, to advise them during the erection of the building.

When the contract for the erection of the building was awarded to the Thompson-Starrett Construction Company, none had signed as yet a lease to take floor space. However, once the construction was

under way, every officer and director of the bank felt the challenge to make the building a success.

The floor plan lent itself admirably to the laying out of space for corporations requiring large areas. To one of these, from a vice-president of the bank went this letter:

"Last evening, thinking of this letter and conscious of my inability to properly express a very definite feeling, I took down from the library shelf *Encyclopedia Britannica* and turned to architecture.

"It cannot be defined as the art of building simply, or even building well. The end of architecture is so to arrange the plan, masses and enrichments of a structure as to impart to it interest, beauty, grandeur, unity, power.

"Vitruvius, the most ancient writer, whose works have come down to us, lays down these qualities as indispensable in a fine building:

'Firmitas, Utilitas, Venustas'

'Stability, Utility, Beauty'

"I closed the book and put it back on the shelf. The first three sentences drawn from four hundred pages of information were sufficient for my modest needs.

"Since the beginning of civilization it has been an accepted fact that the intelligence of a people or nation could be measured by their architecture.

"Always there has been a definite value accorded the quality of structure.

"Those of us who have been close enough to the

new Fidelity Building realize our occupants must grant us something for the fineness of quality in this building.

"We have only one grade of finish in our building. We must maintain our standard.

"Built at a fortunate price period we are able to offer at normal cost an extraordinary business abode, which we believe will yield much in feeling and lasting satisfaction to those who occupy it and reflect itself in the result obtained in the years to come.

Very truly yours,

Charles S. Alves."

I fondly wish that Grover Cleveland could awaken from his last slumber; that that good man could return to what he termed "this wonderful city on Missouri's western border"; that again he might make his way to the intersection of Ninth and Walnut Streets; that there he might ascend the Fidelity Bank Building to the thirty-fourth floor level; that he might step out on the terrace between the two towers and stand near to the same bell that heralded his arrival nearly a half century ago. There he might look down upon a great city that has taken its place as one of a score of the largest cities in the United States and comprehend something of its marvelous development.

It is interesting to speculate upon how he would express his various emotions. There is no doubt in

my mind as to what he would say. I firmly believe that again he would declare: "THERE IS NO LIMIT TO WHAT A COMMUNITY LIVING IN SUCH A PLACE, AND ACTUATED BY SUCH A SPIRIT CAN DO."

APPENDIX

SUMMARY OF REPORTS OF THE JURY OF AWARDS, KANSAS CITY CHAPTER OF THE AMERICAN INSTITUTE OF ARCHITECTS

YEAR 1929 AWARDS FOR EXCELLENCE IN AR- CHITECTURAL DESIGN AND PLANNING

For commercial work, the jury presented the medal award to the Mindlin Store. The architects, Greenbaum, Hardy & Shumacher attained a design with qualities of lightness, freedom of treatment, and piquancy of design. Work of this character brightens the face of our all too drab city streets.

For institutional work, the jury presented the medal award to The Hickman Mills Christian Church. The architects, Hoener, Baum & Froese, produced a very satisfying example of a church, and by an economy of ornament attained distinction. The selection of local stone, the restraint of the decorations, and the charm of the design are its commendable qualities.

For domestic work, the jury presented a mention to the residence of Mrs. John D. Paxton, 1800 West 49th Street. The architect, Mrs. M. N. Rivard, formerly Miss Elizabeth Evans, planned the house. The design is simple and graceful.

YEAR 1930 AWARDS FOR EXCELLENCE IN AR- CHITECTURAL DESIGN AND PLANNING

For commercial work, the jury presented the gold medal to the Bryant Building. The architects, Graham, Anderson, Probst & White designed the building in the modern manner, emphasizing the vertical elements of the building. The jury presented an honorable mention to the J. C. Nichols Office Building, 300 Ward Parkway. E. W. Tan-

ner was the architect. The jury commended the mass, color, and detail of a block of stores and offices.

For public and institutional work, the jury presented the gold medal to the Scottish Rite Temple. The architects were Keene & Simpson. The jury commended the agreeable mass, and the painstaking skill in the handling of the detail. The jury presented an honorable mention to The Wornall Avenue Baptist Church. Felt, Dunham & Kreihn were the architects. The jury commended the pleasant auditorium and the Georgian detail. The jury presented an honorable mention to the Armour & Gillis Home. Keene & Simpson were the architects. The jury commended the dignified Georgian treatment.

For domestic work, the jury presented the gold medal to the residence of Dr. Thomas Orr, 5930 Mission Drive, Country Club district. Edward B. Delk was the architect. The jury commended the relationship of the house to its site, the selection of materials, and its composition. The jury presented an honorable mention to the residence of E. O. Feath, 5930 Overhill Road. Edward W. Tanner was the architect. The jury commended the composition and the agreeable color scheme. The jury presented an honorable mention to the St. James Rectory, 3909 Harrison Street. Madorie & Bihr were the architects. The jury commended the well studied example in the English Tudor style, and its semi-ecclesiastical character.

YEAR 1931 AWARDS FOR EXCELLENCE IN ARCHITECTURAL DESIGN AND PLANNING

For the commercial work, the jury presented the gold medal to the Fidelity Bank Building. The architects were Hoit, Price & Barnes.

For the public and institutional work, the jury presented the gold medal to the Tyler Memorial Chapel. The architects were Greenebaum, Hardy and Schumacher.

For domestic work, the jury presented the gold medal

to residence of Walter G. Basinger. Edward W. Tanner was the architect.

YEAR 1932 AWARDS FOR EXCELLENCE IN ARCHITECTURAL DESIGN AND PLANNING

For the commercial work, the jury presented no honor award.

For monumental work, the jury presented the honor award to the William Rockhill Nelson Gallery of Art and Atkins Museum of Fine Arts. Wight & Wight were the architects.

For institutional work, the jury presented the honor award to the Rose Hill mausoleum. Greenebaum, Hardy & Schumacher were the architects.

The jury did not present any residential medal.

MEDAL AWARDS FOR EXCELLENCE IN ARCHITECTURAL DESIGN, ARCHITECTURAL LEAGUE OF KANSAS CITY

Work for year of	Architect	Building
1923	Hoit, Price & Barnes	Kansas City Athletic Club
1924	Wight & Wight	Building for the Kansas City Life Insurance Co.
1925	Clarence E. Shepard	Gallagher residence, 1425 Stratford Road
1926	Greenebaum, Hardy & Schumacher	Household Fair Building, 1209 Walnut Street.
1927	Greenebaum, Hardy & Schumacher	Synagogue at Thirty-fourth Street and Paseo
1928	Edward W. Tanner and Boller Brothers	Plaza Theater Building
1929	Hoit, Price & Barnes	Bell Telephone Administration Building.

THE AMERICAN INSTITUTE OF ARCHITECTS
STRUCTURAL SERVICE DEPARTMENT

The Octagon, 1741 New York Avenue
Washington, D. C.

December 3, 1932.

File Z

Mr. Giles C. Mitchell,
2931 Charlotte St.,
Kansas City, Mo.

Dear Sir:

In reply to your letter of October 31st with reference to the tallest office building in the United States, October 13, 1887, we have obtained the following information through the courtesy of the Congressional Library.

The Home Insurance Building, Chicago, Illinois, W. L. B. Jenney, Architect, was built in 1883-84 and was the tallest structure in the United States at that time. This building was originally ten stories in height and a two-story addition was built at a later date. The structural frame was of steel and iron, starting on a granite base at approximately the first story level. This was the first reported skeleton steel structure in the world.

The Tacoma Building, Chicago, Illinois, Holabird and Roche, Architects, was built in 1887-88. It was thirteen stories in height; constructed of cast iron columns, steel beams and girders, with screen walls of masonry. It was somewhat taller than the Home Insurance Building. In its erection the enclosing walls were built simultaneously at various story heights for the first time in history.

Very truly yours,

F. LEO. SMITH,

Technical Secretary.

FLS:C

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